Vogue

See Section Opposite Page 128

ADVANCE RETAIL TRADE EDITION

NEW YORK
FASHIONS

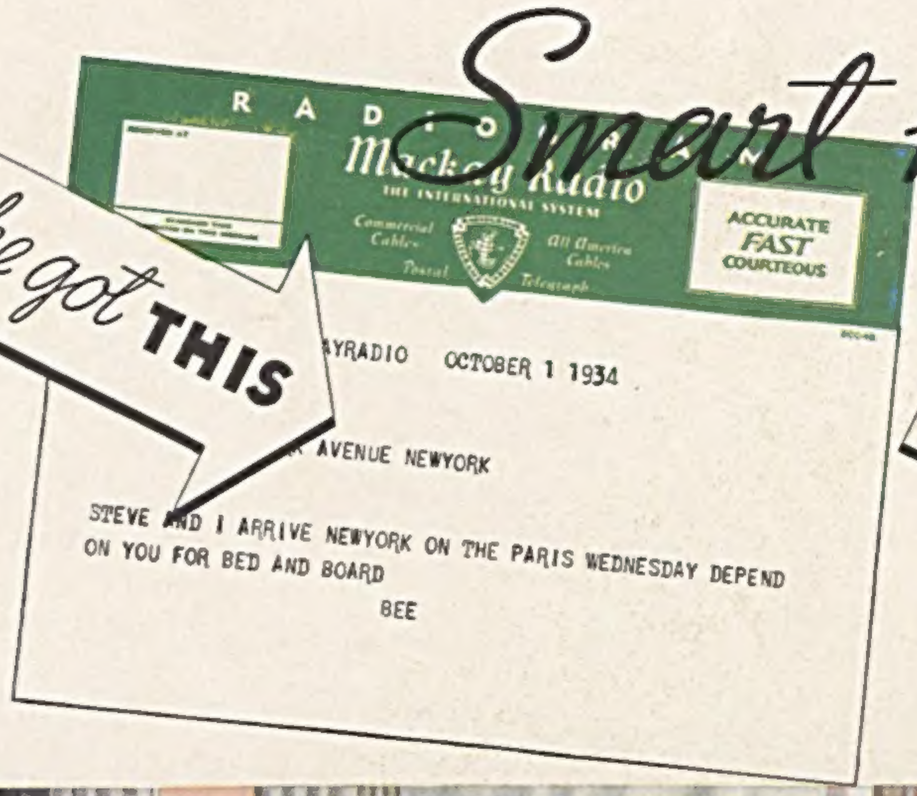
OCTOBER · 1 · 1934
PRICE 35 CENTS

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J. PAGÈS.

Smart hostess . . .

First she got THIS



Then THIS-

SMART, THRIFTY & CO.

ADVANCE NOTICE TO CHARGE CUSTOMERS

• • •

On Thursday, October the fourth, we open our Fall Fashion Show of

CANNON TOWELS

Patterns and colors are new and interesting. Several designs were made especially for us and will not be available elsewhere. Your attention is directed to the new "surprise packages" containing various combinations of pieces to suit all gift purposes. You will find the quality remarkable and the prices modest.

CANNON SHOP—THIRD FLOOR FRONT

Then THESE-



P. S. *All her sheets, too, are made by Cannon. . . . There's a white, soft, strong Cannon sheet in each price class, one for every bed, one that gives you a little more for the money. See 'em soon!*

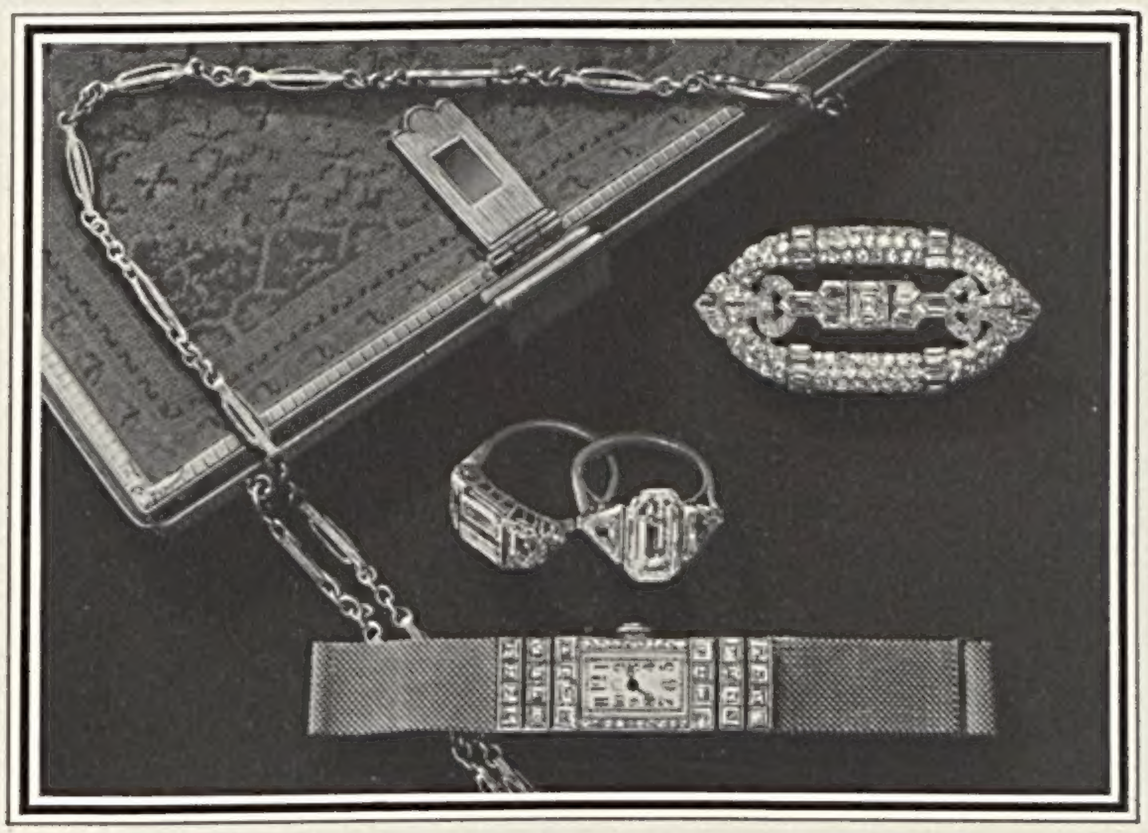
BUT why wait until *company's coming* before giving your bathrooms the simplest and surest beauty treatment ever invented! Our new matched bath sets have everything needful: right styling, lovely colors, firm but gentle weaves . . . and a special efficiency that you've never met yet anywhere else.

This year, we've arranged all sorts of happy combinations —from the grand ensembles having bath and face towels, wash cloths and bath mats (all matching) down to small sets at small costs. *And,* we've put them in bright, smart gift packings. Choose what you will, Cannon presents are *always* successful presents, whoever the person and whatever the purpose (not forgetting that little morale-lifter, from you to yourself).

Cannon price-tags still agree with you, of course. And Cannon quality you well know, or should by now. Haven't you time today to just *look* at our latest show-offs? Your own store has some of the very best. . . . Cannon Mills, Inc., 70 Worth St., New York.

TIFFANY & CO.

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Diamond Jewelry
Dependable Quality

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK
PARIS LONDON



IN this historic year of 1934, the final choice of Sterling Silver for your table becomes a more exciting event than ever before! *For silver has become money!* Congress has passed the Silver Purchase Act and the President has nationalized the metal.

This law does not, of course, restrict you from owning or buying fine table silver. On the contrary, it gives you a very strong reason for buying Sterling *as soon as possible.* For the price of silver bullion has already gone up—is sure to go even higher.

But now — today! — the prices on beautiful International Sterling are still low. If you buy now you will buy thriftily!

And you will buy happily, too—be assured of that. You can select with confidence from the many dazzling patterns that International Sterling has created . . . sure of choosing "correct" silver, beautiful and precious for a lifetime.

Ask your jeweler to show you International Sterling designs in flatware and hollowware. Or write for booklet giving descriptions and prices of these patterns. If you'd like to have also our useful book, "Correct Table Setting," enclose 10¢ in your letter.

INTERNATIONAL SILVER COMPANY
Sterling Silver Division
WALLINGFORD CONNECTICUT

INTERNATIONAL STERLING

VOGUE
October 1st, 1934

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Vol. 84 No. 7
Whole No. 1493



390—Wool jersey overblouse, Schiaparelli-type bone buttons. Black, brown, tile or gold. Sizes 14 to 20. **3.95**







391—Wool jersey in gold, green, tile, brown or black. Smart wooden buttons and buckle. Sizes 14 to 20. **3.95**





FOR CAMPUS, COUNTRY OR SPORTS WEAR

392—Classic suède jacket that buttons up to the throat on coldest days. Wool lined. Brown, green, wine. 14 to 20. **12.95**

393—Six-gored skirt of Lewispun tweed, fits beautifully and has stitched simulated belt top. Exclusive. Brown, green, rust. 14 to 20. **9.75**

394—A knit suit that washes! The soft Valcuna yarn won't shrink, sag or stretch. Exclusive Best style. Brown, green, rust. 14 to 20. **12.95**

395—Exclusive sweater twins of a soft cashmere and wool mixture. Brown, rust, peacock or sky blue. Sizes 14 to 20. Slip-on, **5.00**; cardigan, **6.95**

396—Plaids are the fashion! Wool plaid skirt in predominating tones of green or brown. Sizes 14 to 20. **6.95**

397—Best's copy of Chanel's one-piece knit dress—a triumph in clever seaming. "Half-moon" collar in tan, brown, green or rust stripes predominating. Leather belt. Sizes 14 to 20. **22.95**

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Best & Co.

FIFTH AVENUE AT 35TH STREET

GARDEN CITY
EAST ORANGE ARDMORE BROOKLINE
MAMARONECK

"VOL DE NUIT"

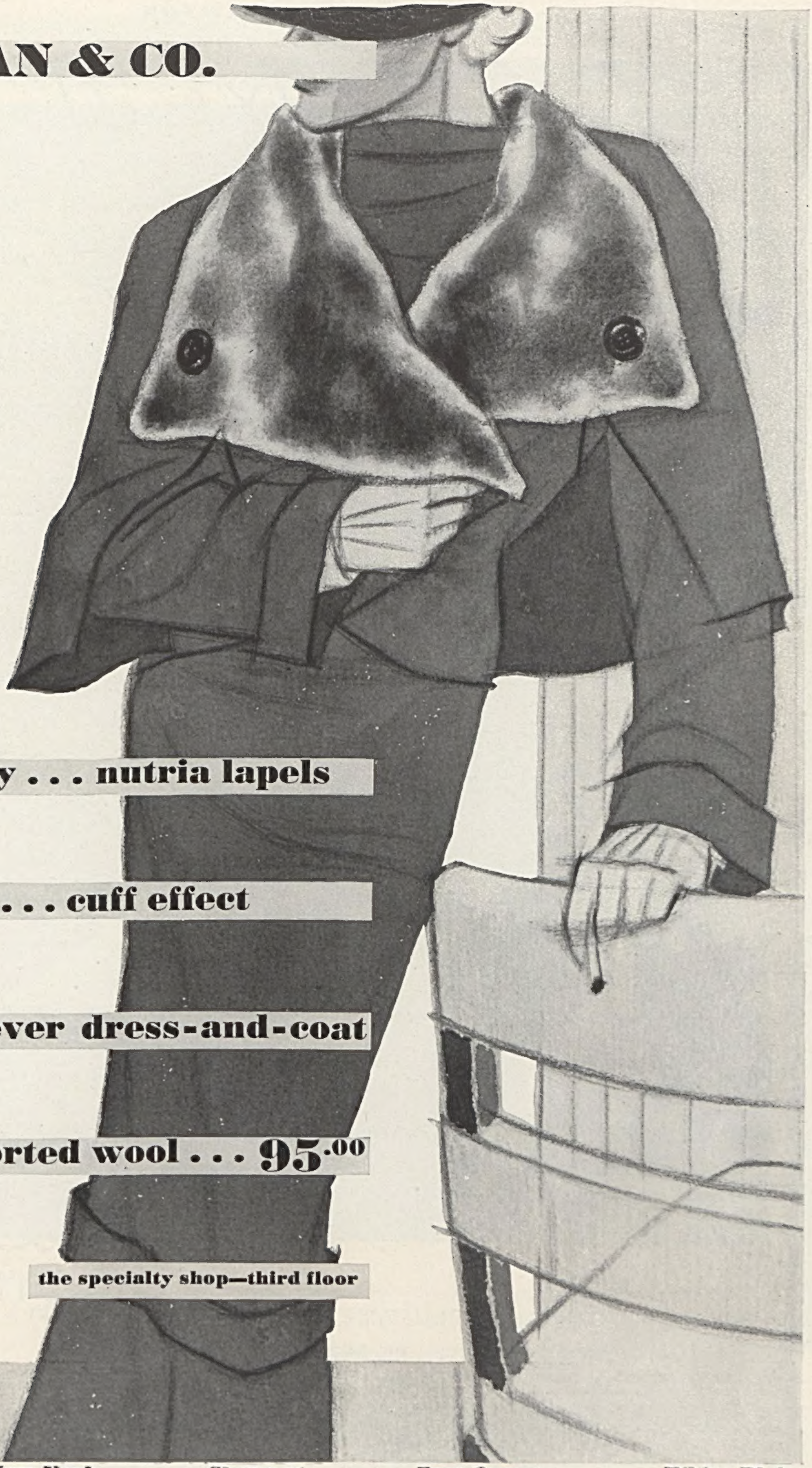
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fur used newly . . . nutria lapels

tunic new too . . . cuff effect

Molyneux' clever dress-and-coat

copies in imported wool . . . 95.00

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EXCLUSIVENESS . . . *if ever a word appropriately described a DELMAN shoe it is this one. HAND-WORKMANSHIP unequalled in excellence and deftness . . . INIMITABLE STYLING, always protected by copyright design patents, these are the qualities of exclusiveness that single out shoes by* DELMAN

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C. Crawford Hollidge, Boston, Mass.
Neiman-Marcus Co., Dallas, Texas
Harry Perkins, Inc., Seattle, Wash.
Ransohoffs, San Francisco, Cal.
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BONWIT TELLER'S
Chronicle of fashion



A DRAMATIC COAT

• Skunk, the new favorite, bands the side closing from collar to hem and great cut steel buttons fasten it at the throat, 225.00

BONWIT TELLER
FIFTH AVENUE AT FIFTY-SIXTH



(Standing). The most becoming high collar you have ever worn and conveniently removable for cleaning. A two-piece tunic frock with lower skirt on bodice. In black, brown, green, rust or church purple rippled matelasse. Sizes 14 to 40. $35.00

(Seated). You'll like the low-placed pleats in the skirt and you'll find the removable white moire scarf just as becoming when worn as an ascot. In black, brown, or red rust waffled crepe. Sizes 14 to 44. $29.75

Canadian prices same as above

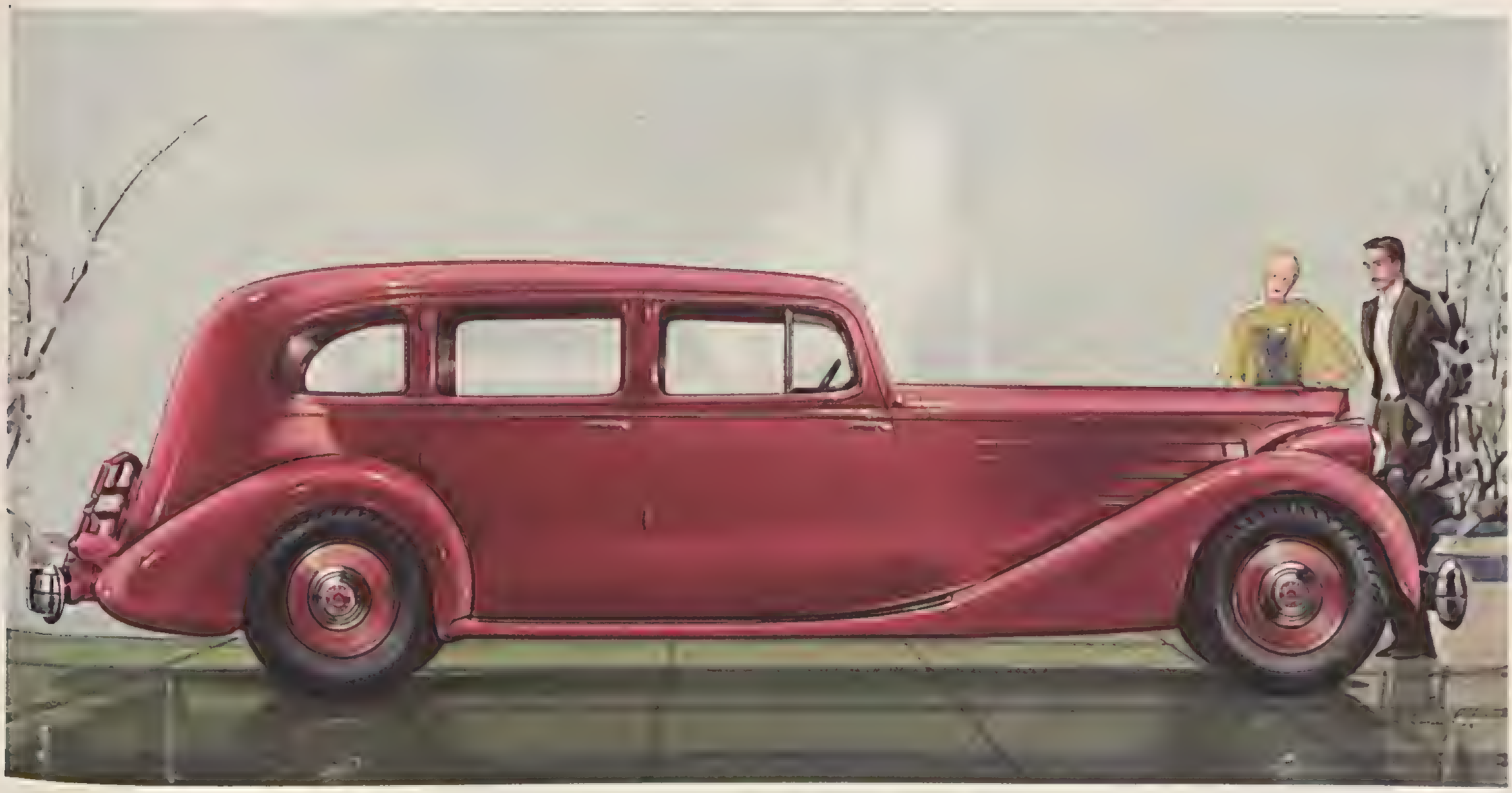
HATS BY JOHN-FREDERICS . . . PHOTOGRAPHED IN THE PATIO CAFE ON ROCKEFELLER CENTER ROOF, NEW YORK GOOLD

★ *Your early winter frocks directly interpreted by* **GOLFLEX**

at The Tailored Woman, New York; Marshall Field, Chicago; and leading stores throughout the country

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WHAT THE DESIGNERS HAVE DONE—They have produced the most beautiful car in Packard's history—modern, streamlined—yet they have not only retained, they have actually emphasized Packard's famous identifying lines . . . From the inside, they have so designed the body that you find an unbelievable roominess—and the widest, most comfortable seats you ever sat in. They have re-designed the windshield and windows, giving you greater vision than ever before . . . They have designed doors that are easier to get into and out of . . . They have created an entirely new interior treatment for the car, making it more attractive and magnificent than ever.

WHAT THE ENGINEERS HAVE DONE—They have taken the finest motor and chassis in the world and have made them still finer—not by a few sensational changes, but by a host of important refinements and improvements . . . By increasing the width of the tread and re-distributing weight, they have made the new Packards easier to ride in and easier to handle . . . By using new materials and re-designing parts, they have made last year's sturdy car still tougher, still longer-lasting . . . They have produced a motor so perfect that, were the equator a road, you could drive half-way round the world in a single week without damaging the motor in any way.

AN INVITATION TO YOU—The great new Packards for 1935 are now on display throughout the country. We cordially invite you to see them, and to ride in them. We confidently believe that such an experience will make you want to be the owner of a Packard. We are sure that no other car will ever again completely satisfy you.

PACKARD MOTOR CAR COMPANY
DETROIT, MICHIGAN

ASK THE MAN WHO OWNS ONE



ARTHUR O'NEILL

☆ ON THE PLAZA • NEW YORK
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

☆ *Blue Cast*—the unforgetable sheen of natural mink that is at once your guarantee and your persuasion. You will see no other kind in the Bergdorf Goodman collection for we countenance none but the most beautiful natural pelts. (*No blended skins. No artificial coloring.*) Selection becomes a personal adventure in discovering which of the new models is most decoratively your own.

DOBBS

DEBS

of this season's vintage and of unusual charm. At the left, and looking at you, is ADAIR, *fresh from the Tyrolean school.* GWEN, *at the right, is a tricorne, already setting a fashion on Park Avenue for the town costume.* DEVON, *below, is a wearable and very becoming hat for both town and country.*







DOBBS

HATS

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DOBBS
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FULTON STREET, BROOKLYN

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THE RITZ . . . Smooth kid oxford with genuine Calcutta Lizard and Patent Leather forming a trim design. In Black or Brown.

As the City draws the many to itself, busy boulevards sound to the steps of smart women, smartly clad in Matrix Shoes! Casual with a designed beauty, restful with an unrevealed comfort, their double magic sets them apart. For in every pair of them, "your footprint in leather," a patented sole, is moulded faithfully to each and every curve of your feet. This exclusive feature assures comfort, accents the trimness of your shoes! . . . Please write for our New Fashion Announcement and we will send you the name of a store near you where you can find an assortment of Matrix styles and sizes. E. P. Reed & Co., Rochester, N. Y. Matrix Style Studio, 47 West 34th Street, New York City.

Matrix 

Shoes

A VARIETY OF STYLES AT $9.00 AND UP

CREATED BY REED

On Longchamps Night the elegantes of Paris enacted for an evening the glories that were France . . . more than a mere fete that occasion rediscovered (and revived) fashions that were the glory of France . . . and sounded the keynote for the New Mode. Our model by Molyneux is the quintessence of this picturesque fashion . . . the long sheath with the little cape in black taffetas . . . and its own little turban, for it was the "evening hat" that was the sensation! Our reproductions . . . gown and cape, $95 . . . hat, $25.

John Wanamaker

IN BOTH STORES . . . NEW YORK AND PHILADELPHIA

Marshall Field & Company



Palter-De Liso

presents

exclusive shoe designs

with a regal gesture

in Field's Shoe Salon

TO LOOK backward . . . a De Liso created devastating slippers for the Queen of Italy. To look forward, into a season of almost bewildering elegance . . . De Liso designed shoes are singled out as classics of originality, bright with the possibilities of a new and daring beauty. You will find many styles in these famous shoes taking high fashion honors in Field's Shoe Salon on the Fifth Floor.

Above: a glorified afternoon pump. Black or Brown suede with gleaming patent and contrast piping $15.50

Center: one eyelet tie of tailored simplicity. Brown or black suede in combination with calf $15.00

Below: a picturesque sandal shows off its superb workmanship. In black or brown suede $15.50

PALTER DE LISO
NEW YORK



A YOUNG MINK COAT

Wear the collar straight, or crush it softly under your chin. Wear the coat swagger, or wrapped closely. It's one of those slim, young coats that is smart any hour of the day or night. Rich, dark, light-weight pelts . . . in a coat from Gunther's large mink collection. $2750.

GUNTHER FURS

666 FIFTH AVENUE



Patent TAKES A SHINE TO Suede

• Patent brings a sparkle of genius to your Fall favorite—suede. Together they give your foot that dull-with-shiny contrast—so important to the elegance of the new costumes. Back from its round trip to the Paris Openings, this Cabana Step-in is one of several patent and suede originations at your neighborhood Walk-Over shop. Black suede with black patent. Brown suede with brown patent. Also a Cabana Tie. Each $8.50.



PARIS couturiers continue to prefer Walk-Overs. This CABANA*, among others, was worn at the recent showing of Anny Blatt, famous on both sides of the ocean for her beautifully hand-knitted clothes. See how the luxuriously soft suede, delicately etched with perforations, complements her knitted tailleur...how the patent tip, tongue and heel repeat the brilliancy of the satin draped tie. Black antelope hat by Lilly Daché.

*NAME AND DESIGN REG. U. S. PAT. OFF

WALK·OVER 510 fifth ave.

PARIS: 34 Boulevard des Italiens
LONDON: 372 Oxford Street, W. 1.



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FRANCES

CLYNE

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Presenting the new Shuglovs

Style Leaders in Rainy Day Footwear since 1926

Today Goodrich presents the new fall Shuglovs—a revelation in smart, graceful design. Delicate "stitchery" and tiny, contrasting underlays develop the emphasis on decorative detail found in fall fashions.

And just what are the new Shuglovs made of? Your eye tells you "expensive English Calf or supple Kid," these fashionable leathers are reproduced* so perfectly in light flexible rubber!

Again Shuglovs, the style leaders since 1926, set the Fashion in rainy day footwear! Don't miss their clever leather effects, fine shoemaker details and foot-flattering lines. Ask for Shuglovs wherever smart shoes are sold.

*Reproduced by the patented Textran process.

THE B. F. GOODRICH FOOTWEAR DIV.
Watertown Massachusetts





Fabrics courtesy of Forstmann Woolens

Shuglovs BY GOODRICH

JAY·THORPE

57TH STREET WEST, NEW YORK

MINK WITH A NEW MAGNIFICENCE . . IN A VAST RANGE OF EXPRESSION, FROM THE CASUALNESS OF A SWAGGER TOWN COAT TO THE OPULENCE OF A FULL-LENGTH OPERA CAPE. AN INSPIRING JAY-THORPE COLLECTION.



GRAY-O'REILLY



A coat in Forstmann's Cranberry *red, to wear with separate furs.* (*Right*) *Smarter than ever . . . Forstmann's rich, true black, with just a touch of fur.*

THE quality of the fabric in your costume is the secret of its distinction. Your favorite shop will tell you that Forstmann Woolens are more beautiful . . . will wear longer, and give you more genuine satisfaction . . . than any other woolens in the world. At all leading stores . . . in costumes, and by the yard.

Forstmann Woolens

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The Suede Handbag—
with "Dressmaker" treatment

FOR FALL

. . . made possible by the convenient, seamlike Slide Fastener that assures security . . .

ITS CORRECT NAME IS TALON

REG. U. S. PAT. OFF.

These handbags illustrate the new flexibility of the mode! Their tailored lines are softened with folds and tucks taken in their rich suede fabric. The "dressmaker" feeling is completed with the seamlike Talon Fastener that closes them conveniently and securely.

For, in these as in other smart handbags, the Talon Fastener not only contributes its smooth-running, snug-closing efficiency, but also accents the style and makes possible designs otherwise impractical.

When you buy your handbag, look for the Talon name on the slider. It is your unfailing guide to the quality and design authenticity of your bags, as well as to convenience and security.

•

HOOKLESS FASTENER CO., MEADVILLE, PA. • NEW YORK • BOSTON
PHILADELPHIA • CHICAGO • LOS ANGELES • SAN FRANCISCO • SEATTLE



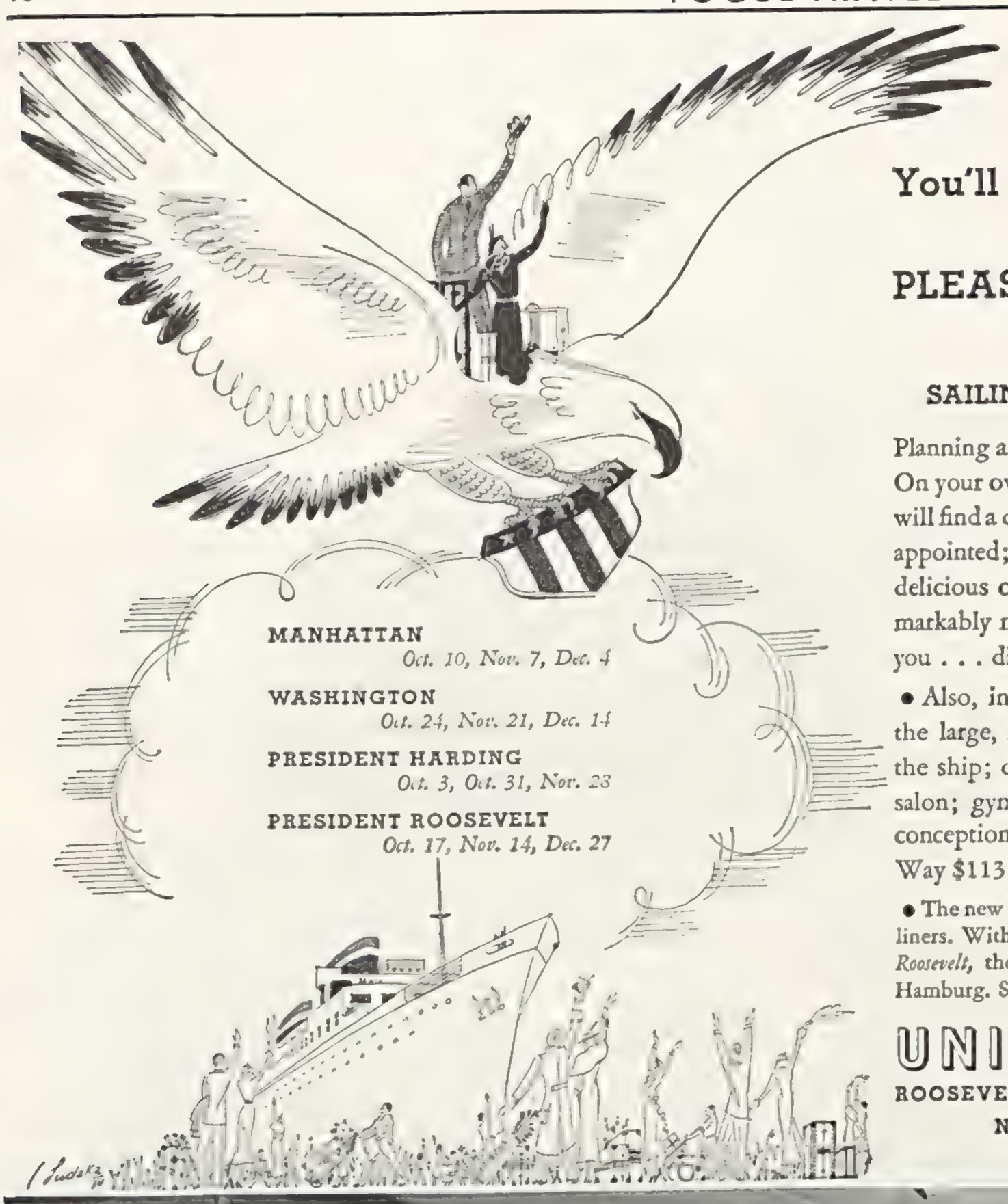
A "dressmaker" fold, a bracelet handle, lend interest to this suede bag. It's securely closed with a Talon Fastener.



Suede handbag with soft fold cleverly concealing the secure Talon Fastener to which is attached perfume bottle dangle.



A crystal ball completes the softly tailored strap treatment of this suede bag. Within, a Talon-Fastener closing assures security.



MANHATTAN
Oct. 10, Nov. 7, Dec. 4

WASHINGTON
Oct. 24, Nov. 21, Dec. 14

PRESIDENT HARDING
Oct. 3, Oct. 31, Nov. 28

PRESIDENT ROOSEVELT
Oct. 17, Nov. 14, Dec. 27

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PLEASED with America's travel value

SAILING ON YOUR OWN SHIPS TO EUROPE

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• Also, in modern Tourist Class you will be delighted with the large, hospitable public rooms; broad decks high up in the ship; delicious meals served in an air-conditioned dining salon; gymnasium; swimming pool; talking pictures; a new conception of Tourist Class comfort, at these low fares: One Way $113 (up); Round Trip $204 (up).

• The new *Washington* and the *Manhattan* are the world's fastest Cabin liners. With their running mates, the *President Harding* and *President Roosevelt,* they offer weekly service to Cobh, Plymouth, Havre and Hamburg. See your local agent. His services are free.

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a large perfectly appointed cabin like this, to Europe

EACH FOR 2 **$176** (British Ports)
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WITH PRIVATE SHOWER-BATH AND TOILET

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famous HELPFUL UNDERWEAR family



The new PLAYABOUT with garters—a two-way stretch, run proof Lastex and silk Pantie that can be laundered over night. Comfortably restrains and enhances fashion decreed feminine curves without bulk and that "harnessed" feeling. The newest member of the fashionable HELPFUL UNDERWEAR group.

Playabout with garters	$3.00
Bandeau (illustrated)	1.00
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HAMILTON
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Puppies and Grown Stock
Seventy-Five Dollars
and Up

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POODLES (STANDARD) DACHSHUNDE (MINIATURE)

Irish Water Spaniels

To a sportsman of limited means or one who is not prepared to keep a team of dogs, the Irish Water Spaniel is the most useful dog to own. He can be taught to perform the duties of Pointer, Setter, Retriever and Spaniel. As his name implies, he is peculiarly fitted by temperament and by a water-resisting coat for the arduous duties required by a sportsman fond of wild fowl shooting. In this sport he has no equal, as he can stand any amount of exposure and hardship. This resistance, combined with an indomitable spirit, leads Irish Water Spaniels to deeds of daring from which many dogs would shrink. They are known for their pluck, sagacity and intelligence. For a well-bred and well-trained Irish Water Spaniel, no sea is too rough, no pier too high, no water too cold. And he will work day after day. As a companion for a lady or gentleman this Spaniel has no peer, and at the same time he is worth his weight in gold as a child's protector or playmate.

Afghan Hounds

Very slowly but nevertheless very surely, the excellent qualities of this breed are making an impression on the dog lovers of this country. During the past year they have increased in number at the shows and on August 25th at Hamilton, Massachusetts, Badshah of Ainsdart won the coveted award for best dog in the show over an entry of more than 600 dogs. Badshah is the first dog of his breed to win this honor in this country.



BLAKEEN KENNELS
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Exceptional black and brown puppies at reasonable prices
MRS. SHERMAN R. HOYT
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Puppies by Ch. Poliand Ch. Claus now available
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* Six Breeds *
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Dachshunde (Black & Tan—Reds)
Dobermann Pinschers
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Medium Schnauzers
Great Danes (Harlequins)
Trained dogs of each breed.
Full list with cuts on request. All Guaranteed.
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An exceptional litter of puppies sired by International Champion Wu Foo of Kingswere out of an imported daughter of English Champion Meng of Alderbourne.
A few lovely puppies occasionally for disposal $50.00 and up.
MRS. RALPH G. BOALT, Owner
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are synonymous for happy healthy dogs of selected breeding *guaranteed against distemper* and backed by the owner. If you want a dog you need a ROWCLIFFE COCKER. Visitors are welcome and inquiries solicited. Prices are adjusted to present conditions. Write to Mrs. Moffit
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Aristocratic Gundog
Handsome imported male Irish setter, well worth exhibiting, now being trained for field. Irish Setter puppies also available.
"KINVARRA"
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IRISH SETTERS
Puppies and young dogs from championship stock now available.
Wamsutta Kennels



WARREN K. READ, Jr., owner
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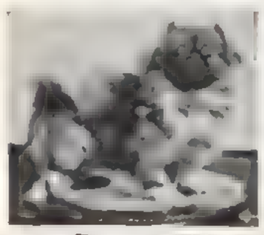


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What the custom built car is to a gentleman —What the exclusive Parisian gown is to a lady—So the individual CHIHUAHUA is to the discriminating dog fancier!
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Havre de Grace, Md.

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Due to overcrowding in our kennel and a wish to breed more, we are offering at reasonable prices puppies and older stock.
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Dogs boarded, groomed, conditioned and shown at all shows.
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Harrison, N. Y.



Freeport 867

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Puppies, youngsters and mature dogs Highly pedigreed.
Merricka Kennels
Mrs. Philip M. Schaffner
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Puppies and grown stock for disposal, good for bench and field. Prices reasonable.
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Correct in type
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Owners
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CAIRN TERRIERS Home Reared Puppies from Prize Winning Stock

Cairn Terrier Club of America
For full information about this popular breed and names of breeders in your locality write the SECRETARY:
MARGARET G. SHOTWELL
Woodstock, Ulster County, New York

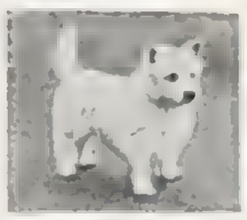


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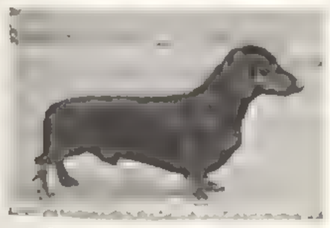
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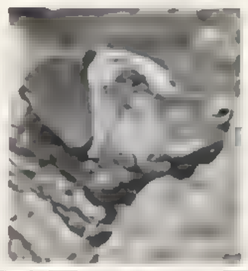
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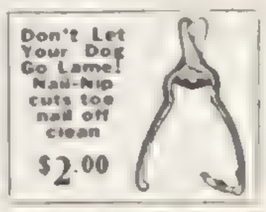
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5. "Guerlain present their new Beauty Products" is the title of a little booklet beautifully prepared and printed in France, describing the Guerlain products. 578 Madison Avenue, New York.

6. Marie Earle. "Understanding Your Skin" explains how to use Marie Earle beauty preparations at home, and contains a chart for correct make-up for individual types. Marie Earle, 714 Fifth Avenue, New York.

7. Rose Laird offers you, on request, a booklet, "This Way to Loveliness," that gives not only excellent information for caring for your skin, hair and hands, but is illustrated with little sketches so that you can easily follow the directions. Rose Laird, 785 Fifth Avenue, New York.

8. Harriet Hubbard Ayer has prepared a practical booklet, "Beauty under Twenty," that gives the essentials for the care of the skin, hair and hands, with "Do's" and "Don't's" that make for an attractive appearance. Harriet Hubbard Ayer, 323 East 34th Street, New York.

9. Helena Rubinstein offers "Beauty in the Making," a comprehensive booklet giving special treatments for the skin and descriptions of these preparations. Helena Rubinstein, 8 East 57th Street, New York.

10. Elizabeth Arden. "The Quest of the Beautiful"—a booklet describing the Arden preparations and their uses. Elizabeth Arden, 691 Fifth Avenue, New York.

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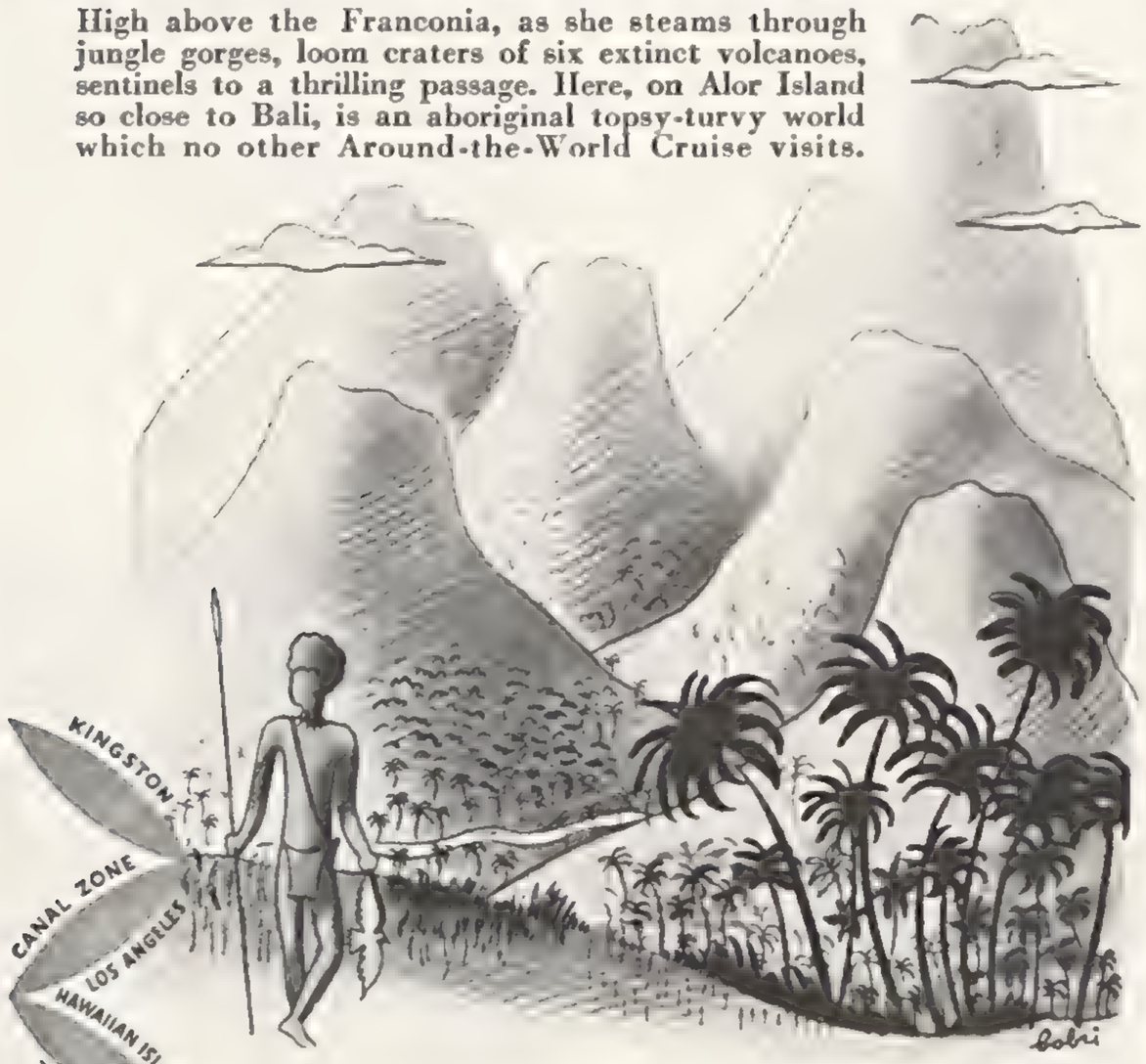
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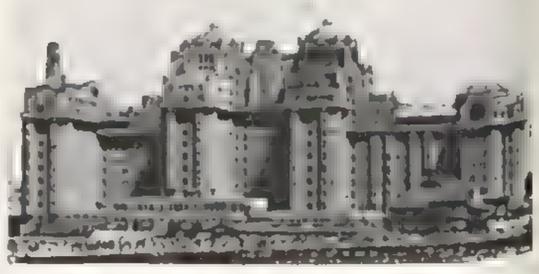
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Plays for Politicians

The King-Smith Studio-School, of Washington, D. C., will do its bit this winter to enliven governmental boredom. They have organized a winter stock company to present a series of modern plays. The women of the company are graduates of the Studio-School who have had some experience in summer stock. The men will be gathered from neighbouring semi-professional companies. Apprentices and understudies will be recruited from the school. Thus in one fell swoop the new "Studio Play House" furnishes jobs for its graduates . . . practical experience for its students . . . and entertainment for the New Dealers.

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The Green Ball



• One of the first rousing hosannas for the new season will be The Green Ball at the Waldorf-Astoria on October 25. It's a ball of Art and Fashion, conceived as a grand benefit affair by the committee for the New York Infirmary for Women and Children. Mrs. Frank A. Vanderlip, who is president of the organization, is the honorary chairman, Mrs. Harold E. Talbott is the chairman; and an impressive phalanx of society women are their marshals. The vice-chairmen include Mrs. William D. Carmichael, junior, Mrs. Howard E. Cole, Mrs. George U. Harris, Mrs. Frank C. Mason, Mrs. Eugene W. Ong, Mrs. Dodge Sloane, and Mrs. Norman de R. Whitehouse.

The idea is to have the beautiful and distinguished women of New York pose in tableaux after famous paintings—Goya's "Maja Vestida," for instance; David's "Madame Récamier," Romney's "Lady Hamilton." These and other masterpieces have been chosen from among the art collections of Europe, and the tableaux will be directed by Miss Lila Agnew Stewart. It all sounds pretty gorgeous, for the leading lights of the Paris couture have been specially inspired this season by the art of various periods, and the smartest designers of Paris and of New York will be represented at The Green Ball by modern derivations in fashion. Green is not only one of the high notes in the mode of this winter, but it is the colour that symbolizes Hope, Victory, and Plenty. Hence the logic of its choice.

Tickets for the ball are in great demand at the office of the committee, 405 Lexington Avenue (the telephone number, if you want further details, is Vanderbilt 3-9451). The humble roisterers who are not to take part in the tableaux are asked to wear green, silver, or white, for unity's sake. Individual expression will probably mount to the head in jewels, feathers, and general fantasy.

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But one sort of restaurant, one gathering-place of gourmets has until late weeks been missing. Where could the connoisseur of the exquisitely spiced and classic dishes of the Orient find them? The need has been filled—and in a sympathetic atmosphere. Over on West Fifty-First Street, descend the steps at number thirty-nine and you have entered The Golden Horn. If you have ever been to Stamboul, you remember that inlet of water known as the Golden Horn (*Halidj* to the Turks), over whose bridge passes the busiest and most interesting traffic in the world. In the shape of a quarter-moon, this body of water curves up into the European side of the city, separating old Stamboul from modern Pera, and meeting the Bosporus and the Sea of Marmora. If you don't follow my attempt at geographical description, no matter. Just go up to the second floor of the restaurant where I am taking you, and gaze around the long room. The decorations are graphic—against the pale lemon walls is a striking frieze of greatly enlarged photographs of Stamboul, its harbour, its streets and mosques, its picturesque types. Here, in this modest brownstone house, Mr. Zareh M. Sourian, the gifted young architect, has created a delightfully simple, but distinctive setting.

If you are not already acquainted with this cuisine, you will soon know and like it. The menu—varied each day—presents, with translations, both the simple and the more exotic specialties of the Near East, prepared according to tradition by an expert Armenian chef. The manager of the restaurant is Mr. Aram Salisian, who personally supervises the serving of favourite Levantine dishes of the highest quality, at moderate prices. The *shish kebab* and the various grilled meats are cooked to individual order on charcoal broilers. Steaks and chops and chicken are on the menu always. But you will soon want to investigate the delicious casseroles—*patlijan geovej*, for instance, which is eggplant baked with lamb; or *konzou kapama*—lamb with vegetables steamed and baked in broth. Your meal will also include a hot or cold soup, perhaps, or hors-d'œuvres, such as stuffed vine-leaves. The entrée may be accompanied by a pilaf of Persian rice, or a mixed green salad with black Turkish olives. One day, you might try *ekmek kadayiff* for dessert—the secret of which will baffle and intrigue you. Another day, *anoush abour*, a pudding of unusual flavour. The pastries, such as *chekme* and *paklava*, are baked with honey and syrup and nuts. The compotes are delicious. Or perhaps you would prefer Armenian cheese—or the wholesome *madzoun*—or just a slice of a perfect melon. Then—Oriental coffee, hot and sweet, brewed especially for you.

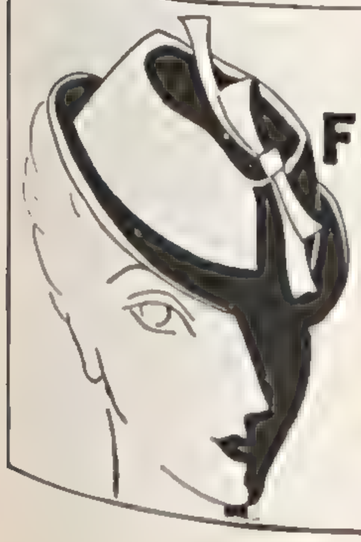
Down-stairs, in the Little Persian Room (which is a pleasantly intimate place for luncheon or dinner), you will like the murals, painted by Rosamond Smith Bouvé. She has depicted King Ardashir as he rides forth to war; King Solomon entertaining the Queen of Sheba; Kai Khosran trying to fly to Heaven—and other subjects in rich colours against gold-papered walls.

It all sounds a bit elaborate and complicated, perhaps—but you will not find it so in actuality. The atmosphere is tranquil; the food is good; and the prices are modest. It's a nice place, too, for special parties.

Caprice



• Every so often, things happen up at The Weylin. This time, it's a new dining-room called the Caprice Room. The Caprice Room gets its intriguing name because it is just that. Here you can find any mood you want, any time of day (no matter what the hour), any season of the year. How do they do it? (Continued on page 30)



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Paris hats are all on the up and up . . . necklines rise higher and higher. Cammeyer shoes keep step with this Fashion parade and LOFTY, shown above, reaches new heights on your instep. Kid quarter, silk braid-on-suede vamp; in brown or black, $8.50. Other Cammeyer shoes to complement vital Fall Fashions are now on display in our Fifth Avenue Salon.

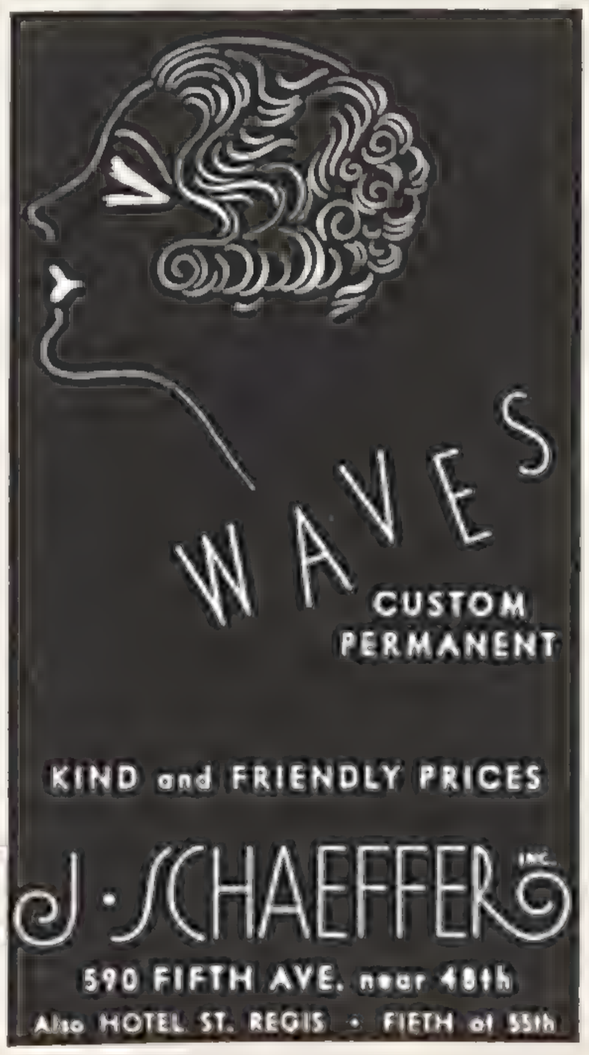
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Dottie's

21 EAST 56th STREET, NEW YORK

VOGUE COVERS THE TOWN

(CONTINUED FROM PAGE 29)

Lights. Coloured lights. There is a trick lighting system as competent as one in a modern theatre. Lights are filtered through thick plates of glass, in the ceiling and around the coves, and can be changed from a deep under-sea green, to midnight-blue, amethyst, the vermilion of sunset, morning sunlight, or the amber of late summer afternoon. All this without your realizing whence the colour comes. Even when a spot is focussed on the dance floor in the centre of the room, there is no glare.

The room itself has a colour scheme in rich and subtle shades of blue, with a bright touch here and there in the way of a red sofa or a yellow chair. These striking conflicts of colour are toned down by the soft light and by glass pillars that reflect everything darkly. The whole effect of the room makes a perfect background for the people in it. On the walls are tall mural paintings depicting the native dances of many countries—Spain, Japan, Cambodia, and even the American Negro dance (pre-Harlem). There's a bar, of course, and you go up a little staircase to reach it. During luncheon, this bar is screened from view—a nice touch—, but appears during the later hours of evening in all its smoky amber glass glory, glowing softly from its hidden lights.

Add to this smartness and urbanity the fact that Enric Madriguera and his orchestra play at The Weylin every evening for dinner and supper dancing, and you'll cry with us, "Turn on the bright red colour, and let's have another Carioca!"

Sweet charity



• Charity is a virtue that has its own reward —especially when you can commit a charity and at the same time see something new that you have been hearing a lot about —before most of the rest of the world gets a chance to see it. For instance, Noel Coward's "Conversation Piece." This London hit will be shown, October 22, in a preview performance, to benefit the Maternity Center Association. The entire and regular cast will appear, and the play will be shown at its own house, the Forty-Fourth Street Theatre. Tickets for orchestra seats cost from about ten to twenty dollars each; those in the first and second rows of the mezzanine about fifteen and ten dollars, respectively; and seats in the rest of the mezzanine are from about two to five dollars —obtainable from the Maternity Center (Plaza 3-2066). It's fun to be charitable.

• The New York Exchange for Woman's Work is making an appeal for rummage articles of all kinds: paintings, furniture, bric-à-brac, and clothing—especially clothing. Housecleaning time always brings to light a disposable (Continued on page 31)

THE GOURMETS' GUIDE

RESTAURANTS

DIVAN PARISIEN—17 East 45th St. Le Restaurant Par Excellence. Cuisine Française. Famous for "Chicken Divan" and special salad. Modern Air conditioning. For Reservations VAnderbilt 3-7897.

MAISON LAFITTE—144 West 55th St., Irene Bordoni's "Monseigneur" (after theatre) Lunch—Dinner—Dancing—Entertainment. A. Borgo—Charlie Journal to greet you!!!

HAPSBURG HOUSE—313 E. 55th St. New York's newest and most interesting society rendezvous. "Cuisine Internationale." Excellent cellar. Luncheon, Dinner, Supper. Reservations. Eldorado 5-8493.

HOTEL ALGONQUIN RESTAURANT—Rendezvous of the literary and theatrical world. Luncheon, Cocktail Hour, Dinner and After Theatre Supper. 59 West 44th St. Reservations VAnderbilt 3-2300.

RESTAURANT KUNGSHOLM—142 E. 55th St. Coolest place in town, featuring famous Swedish Hors D'Oeuvres. Luncheon, Dinner Prix Fixe. Choice wines, liquors. Cocktails Par Excellence. Res. MU. 2-9069.

LE MIRLITON—14 EAST 58TH STREET. George, catering to a discriminating clientele. Luncheon, Tea and Dinner. Telephone Plaza 3-5798.

JANE DAVIES RESTAURANT
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Luncheon 50c 60c 75c — Dinner $1.00 $1.25

MARY ELIZABETH'S, Fifth Ave. at 36th St. Here the food is very good indeed. Strictly American cookery, expressed in the highest terms. Between dinner & theatre a delightful Game Room for pleasant relaxation.

FRANCES LYNN—10 WEST 55th STREET. The place all economical New York is talking about! Dine in our open garden just off 5th Ave. Luncheon 35c and 50c. Dinner 55c, 75c and $1.00.

EL CHICO, 80 Grove St.—Authentic Spanish food, wines, waiters, entertainment, music, furniture & decorations. Dancing & dining from 5:30 to 2 A.M. Dinner from $1.50 and $2. Tel. CHelsea 2-4646.

SCHRAFFT'S, 536 Fifth Ave., has always been a good place for luncheon, tea, dinner, supper. Now it is a smart, convenient place to meet friends for cocktails. They are as good as the distinctive food.

ALEXANDRA RESTAURANT—8 East 49th Street. The most talked about dining place in New York. Champagne cocktail dinner $1.00 & $1.50. Luncheon, Cocktail hour, Dinner, daily & Sunday. Plaza 8-1542.

BELLA VISTA PENTHOUSE—139 E. 57th St. New York's delightful terrace restaurant. Dining and dancing where cool breezes blow. Luncheon, dinner, supper. Featuring Consuelo Flowerton, Paul South, saucy songster, Arthur Bennetti Orchestra.

LE COQ ROUGE—65 E. 56th St. Internationally famous cuisine. Where Society meets for Luncheon. Dinner & after theatre. Dancing. Continental atmosphere. Entertainment. "Le Coq Rouge Trio." Res. EL. 3-8887.

JANET OF FRANCE—237 West 52nd St. Specialty of "Soupe à L'oignon" (Onion Soup) & "Crêpes Flambée." Strictly cuisine Française in the warmth of Janet's hospitality. Open air garden. Columbus 5-8717.

SMART CLUBS

LEON & EDDIE'S—33 West 52 St. Featuring sly Eddie Davis, the star who entertains stars. "April in Paris" their cool open air garden, dancing & entertainment thru luncheon, dinner, supper.

THE ONYX—72 WEST 52nd STREET where the stars of radio and the music world gather for cocktails, dinner and supper. Entertainment by the "Five Spirits of Rhythm." EL. 5-9575.

DISTINCTIVE BAR

RITZ-CARLTON—Madison at 46th. The Ritz Bars —the Ladies' Bar opens on the lovely Japanese Garden, especially popular for dinner this year. The Men's Bar, for their exclusive use, is cool and quiet.

CAFES

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THE BARCLAY—111 East 48th Street. The Barclay Cafe—most attractive of all the bars. Popular before luncheon, at cocktail time, and after the theatre. Soft music, delicious hors d'œuvres.

ST. MORITZ-on-the-park, 50 Central Park So. St. Moritz Café de la Paix—America's first real sidewalk café. Cocktail Hour in La Potinière. Dinner and supper, "dancing in the breeze"—the Sky Gardens.

CAFE CONTINENTALE—10 E. 52nd. WI. 2-8953
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OUT-OF-TOWN

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Shops to know

▪ ▪ No matter how familiar you may be with the New York shops, you can't possibly know all the good ones. Here are some of the smartest specialty shops to be found. Whether it's a beauty treatment, a particular type of sports dress, a shoe, or a hat—the chances are you'll find it among the shops advertised on this page. You may write to any of them with entire confidence in their integrity, for they measure up to the same plane of smartness upon which Vogue itself operates.

VOGUE COVERS THE TOWN

(CONTINUED FROM PAGE 30)

amount of such articles, and the Exchange will be glad to send for anything you want to contribute, if you live in a central part of town. Articles will be sold at their Generosity Thrift Shop, and the proceeds put to good use in the Exchange work—to help deserving women to dispose of their handiwork. The telephone number of the Exchange is Plaza 3-2330.

October concerts



As suggestions for music-lovers, here are some of the engagements booked at The Town Hall, 123 West Forty-Third Street, for the first part of the month of October:

6—Saturday evening—The National Negro Theatre, Concert.
9—Tuesday afternoon—Flori Shorr, 'Cellist.
9—Tuesday evening—Edward Johnson. Benefit for Christadora Music School.
10—Wednesday evening—Max Pollikoff, Violinist.
12—Friday afternoon—Joseph Monaco, Tenor.
14—Sunday afternoon—John Charles Thomas, Baritone.
14—Sunday evening—Maestro De Macchi—Scholarship Fund Recital.

For small fry

• The little ones are coming into their own in a big way, with all of Carnegie Hall opening its arms to them and displaying some purely magnificent Saturday entertainments. The season will open with sounding brass and tinkling cymbal, October 6, when Toto the Clown and his troupe of twenty-five are to appear. Toto is the most famous clown in the world—he's an artistic clown and has never been in a circus. He is so funny, and so clever, and such an artist, that he needs to use no slapstick to win his audience to him. Acrobatic acts, dramatic skits, French dolls (the "dolls" are twelve feet tall!), and impersonations are all part of Toto's plans for a superlative entertainment.

Later presentations will include Humperdinck's opera "Haensel and Gretel," sung by several members of the Metropolitan Opera Company and other opera companies; Frank Speaight, in characters from Charles Dickens' stories, bringing to life David Copperfield, Oliver Twist, and Ebenezer Scrooge; Sigmund Spaeth, radio's Tune Detective; John Mulholland, the Magician; a play, "Tom Sawyer"; Dr. Raymond L. Ditmars with a lecture and moving-pictures—including pictures of the bushmaster snake; Ted Shawn and his troupe of dancers; and other attractions that will please young people in the seven's to seventeen's.

Last year, Carnegie Hall put on some children's programs at Christmas and at Easter time. These were so enthusiastically received that a more elaborate and novel project was decided upon for this year. The United Parents Associations of Greater New York are in cooperation. Miss Helen Arthur and Miss Helen Snider are the (Continued on page 120)



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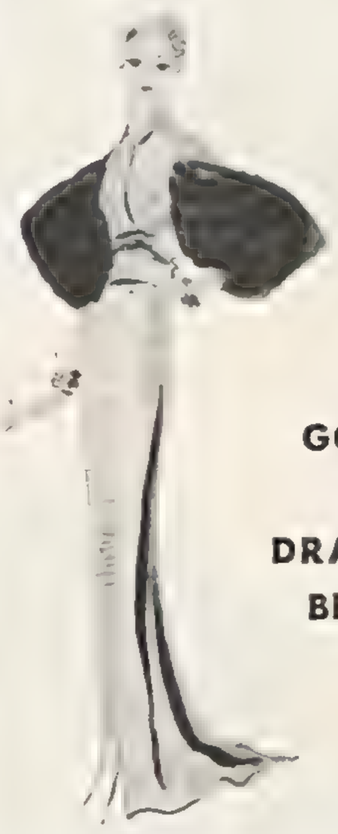
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SOCIETY

BIRTHS

NEW YORK

Busselle—On August 22, to Mr. and Mrs. Robert M. Busselle (Mary Foster Morse), a daughter, Katherine Scott Busselle.

Cooke—On August 30, to Mr. and Mrs. C. Berkeley Cooke, junior, (Margaret Phelps), of Glen Cove, Long Island, a daughter, Marianne Burnet Cooke.

Holmes—On September 4, to Mr. and Mrs. Leonard Field Holmes (Emily Linnard Cobb), a son, Francis Stacy Holmes.

Melhado—On August 25, to Mr. and Mrs. Allan L. Melhado (Louise Anderson), a daughter, Paula Anderson Melhado.

Shutt—On August 18, in Bronxville, New York, to Mr. and Mrs. George Parker Shutt (Harriet Everest Haight), of New Rochelle, New York, a son, Kenneth Haight Shutt.

CHARLESTON, WEST VIRGINIA

Donnally—On August 22, to Mr. and Mrs. Wirt W. Donnally (Dorothy Davis), a daughter, Linda Johnson Donnally.

FALL RIVER

Wheeler—On August 21, to Mr. and Mrs. George W. Wheeler (Marjorie Borden), of Newport, Rhode Island, a son, Robert Borden Wheeler.

ST. JOSEPH, MISSOURI

King—On July 23, to Mr. and Mrs. Horace Joseph King (Margaret Toben), a son, Horace Joseph King, junior.

Wallace—On August 7, to Dr. Charles Hodge Wallace, junior, and Mrs. Wallace (Bickley Smith), a daughter, Jasmine Wallace.

SYRACUSE

Chapin—On July 7, to Mr. and Mrs. Arnold Chapin (Ruth Bailey), a daughter, Carol Chapin.

TORONTO, ONTARIO

Gilmour—On August 6, to Mr. and Mrs. Thomas Gilmour (Kathleen Ritchie), a daughter, Anne Ritchie Gilmour.

Rogers—On August 13, to Mr. and Mrs. Guy Warwick Rogers (Mary Booth), a daughter.

UTICA

Hatfield—On July 14, to Dr. Richard A. Hatfield and Mrs. Hatfield (Jeanette Davidson), a daughter, Mary Catherine Hatfield.

WASHINGTON, D. C.

Chewning—On July 11, to Mr. and Mrs. William Jeffries Chewning, junior, (Margaret Couzens), of Washington, D. C., and Fairfax County, Virginia, a daughter, Margaret Anne Couzens Chewning.

Marston—On July 23, to Mr. and Mrs. Martin Marshall Marston (Patricia I. Power), a son, Martin Marshall Marston, junior.

ENGAGEMENTS

NEW YORK

Chisholm-Farrington—Miss Sara H. Chisholm, daughter of Mr. and Mrs. Edward de Clifford Chisholm, of New York and "Onadune," Easthampton, Long Island, to Mr. Selwyn Kip Farrington, junior, of New York and Easthampton, son of Mr. Selwyn Kip Farrington, of New York, and of Mrs. Taylor Kip, of Noroton, Connecticut.

Delafield-Coffin—Miss Mary Johnston Delafield, daughter of Mrs. Joseph Livingston Delafield, of New York and "Quiogue Point," Westhampton Beach, Long Island, to Mr. Caleb Coffin, son of Mr. and Mrs. Herbert Lawton Coffin, of New York.

Grant-Auchincloss—Miss Eleanor Grant, daughter of Mr. and Mrs. James Pierce Grant, of Manursing Island, Rye, New York, to Mr. Douglas Auchincloss, son of Mr. and Mrs. James Coats Auchincloss, of New York and Rumson, New Jersey.

Pierrepont-Kuhn—Miss Mary Rutherfurd Pierrepont, daughter of Mr. and Mrs. R. Stuyvesant Pierrepont, of Far Hills, New Jersey, to Mr. Fentress Hill Kuhn, son of Mr. and Mrs. William Speer Kuhn, of San Mateo, California.

Tenney-Carter—Miss Elizabeth Griswold Tenney, daughter of the late Judge Sanborn G. Tenney and Mrs. Tenney, of New York and Williamstown, Massachusetts, to Mr. Edward Lawrence Carter, of Washington, D. C., son of the Reverend Dr. John Franklin Carter, of Williamstown.

Van Winkle-Finch—Miss Mary Laird Van Winkle, daughter of Mr. and Mrs. William Mitchell Van Winkle, of "Hillhome," Litchfield, Connecticut, and Rye, New York, to Mr. Edward Cornell Kip Finch, son of Professor James Kip Finch and Mrs. Finch, of Morris, Connecticut, and New York.

West-Witherspoon—Miss Harriette Legare West, daughter of Mrs. Mabel Kent West and the late William Goldsmith West, of Greenville, South Carolina, to Mr. John Witherspoon, son of Mrs. Ransom Witherspoon, of Englewood, New Jersey, and the late Arthur Storey Witherspoon.

BATON ROUGE

Jones-Hill—Miss Elizabeth Jones, daughter of Judge W. Carruth Jones and Mrs. Jones, to Mr. John Hill, son of Mr. and Mrs. George Hill.

CHICAGO

Bell-Maw—Miss Margot Bell, daughter of Colonel J. Franklin Bell and Mrs. Bell, of Chicago, Illinois, and Washington, D. C., to Mr. Carlyle Elwood Maw, of New York, son of Dr. Charles E. Maw and Mrs. Maw, of Provo, Utah.

DENVER

Dunleavy-Mitchell—Miss Helen Dunleavy, daughter of Mr. and Mrs. M. J. Dunleavy, to Mr. Henry D. Mitchell, of Wyoming.

Stockton-Metzger—Miss Laura Belle Stockton, daughter of Mr. and Mrs. Irvin Roy Stockton, to Mr. Rollen Samuel Metzger, son of Mr. and Mrs. John Lou Metzger.

Wilson-Dyer—Miss Sally Wilson, daughter of Mr. and Mrs. Harry Powell Wilson, to Mr. Seth Gregory Dyer, of Los Angeles, California.

ELIZABETH, PENNSYLVANIA

Van Kirk-Hunt—Miss Patricia Van Kirk, daughter of Mr. and Mrs. Edward Powers Van Kirk, to Mr. David Thomas Hunt, son of the late Joshua Hunt, of Catasauqua, Pennsylvania, and of Mrs. Grace O'Neil Hunt, of Elizabeth, Pennsylvania.

PHILADELPHIA

Baugh-Gopcèvic—Miss Nina Archer Baugh, daughter of Mr. and Mrs. Arthur Primrose Baugh, of Rosemont, Pennsylvania, and "Stoneledge," Jamestown, Rhode Island, to Mr. V. Petrov Gopcèvic, of Boston, Massachusetts, son of the late Mr. and Mrs. Petar M. Gopcèvic, of San Francisco, California.

SYRACUSE

Smith-Wynkoop—Miss Janet Smith, daughter of Mr. and Mrs. Lewis P. Smith, to Mr. William Niver Wynkoop, son of Dr. Edward Judson Wynkoop and Mrs. Wynkoop.

TORONTO, ONTARIO

Bastedo-Blaikie—Miss Anne Loraine Bastedo, daughter of Mr. and Mrs. Norman Henry Bastedo, to Mr. George Reed Blaikie, son of Mr. and Mrs. George Blaikie.

WEDDINGS

NEW YORK

Brandt-Swope—On July 29, in Saint Paul's Episcopal Church, Ossining, New York, Mr. Robert Lee Brandt, son of Mr. and Mrs. Herman Brandt, of New York, and Miss Jane Marion Swope, daughter of Mr. and Mrs. Herbert Bayard Swope, of New York and Sands Point, Long Island.

(Continued on page 41)

CHEZ NINON

MODES

551

MADISON AVENUE

NEW YORK

SOCIETY

(CONTINUED FROM PAGE 32)

WEDDINGS

Brown-McMillen—On July 5, Mr. Archibald Manning Brown, son of Mr. Charles S. Brown, of New York, and Mrs. Eleanor S. McMillen, daughter of Mr. and Mrs. Louis Stockstrom.

Childs-Corcoran—On August 15, Dr. Edward Patterson Childs, of New York, son of the late Harris Robbins Childs and Mrs. Childs, and Miss Lucinda Eustis Corcoran, daughter of Mr. and Mrs. George Eustis Corcoran, of New York and Washington, D. C.

Dearborn-Moore—On September 8, in Grace Church, Madison, New Jersey, Mr. Frederick M. Dearborn, junior, son of Dr. Frederick M. Dearborn and Mrs. Dearborn, of New York, and Miss Pauline Hanna Moore, daughter of Mr. and Mrs. Paul Moore, of "Hollow Hill Farm," Convent, New Jersey.

Drummond-Fincke—On August 4, in Southampton, Long Island, Mr. David Drummond, son of Sir Eric Drummond, British Ambassador at Rome, and Lady Drummond, and Miss Nancy Seymour Fincke, daughter of Mr. and Mrs. Reginald Fincke, of New York and Southampton.

Farrington-Chisholm—On August 6, Mr. Selwyn Kip Farrington, junior, son of Mr. Selwyn Kip Farrington, of New York, and of Mrs. Taylor K. Farrington, of Noroton, Connecticut, and Miss Sara H. Chisholm, daughter of Mr. and Mrs. Edward de Clifford Chisholm, of New York and Easthampton, Long Island.

Fitch-Lawrence—On August 3, in Zion Episcopal Church, Douglaston, Long Island, Mr. George Hopper Fitch, son of Mr. and Mrs. Winchester Fitch, of New York and Greenwich, Connecticut, and Miss Dorothy Quincy Lawrence, daughter of Mr. and Mrs. Effingham Lawrence.

Hufstader-Anderson—On August 4, at "White Gates Farm," Bedford Hills, New York, Mr. Robert Coleman Hufstader and Miss Alice Mary Anderson, daughter of Mr. and Mrs. Arthur Marvin Anderson, of New York and Bedford Hills.

WEDDINGS

Kernan-Tilton—On July 20, in New York, Mr. Francis K. Kernan, junior, son of Mr. and Mrs. Francis K. Kernan, of Utica, New York, and Miss Maud Trowbridge Tilton, daughter of Dr. Benjamin Trowbridge Tilton and Mrs. Tilton, of New York and Black Point, Connecticut.

Lawrence-Bliss—On July 14, in "Cedarhaven," Bellport, Long Island, Mr. Parker Vesie Lawrence, second, son of the late Parker V. Lawrence and Mrs. Lawrence, of New York, and Miss Alice Lorinda Bliss, daughter of Mrs. Laurens Reeve Bowden, of New York and Bellport, and of Mr. Tyler Howe Bliss, of Miami, Florida.

Look-Auchincloss—On July 21, in Saint Ann's Episcopal Church, Kennebunkport, Maine, Mr. Allen MacMartin Look, son of the late Dr. Frank Byron Look and Mrs. Look, of New York and Martha's Vineyard, Massachusetts, and Miss Maria Sloan Auchincloss, daughter of Dr. Hugh Auchincloss and Mrs. Auchincloss, of New York and Kennebunkport.

Morris-Edwards—On July 14, in the First Presbyterian Church, Greenwich, Connecticut, Mr. Dudley H. Morris, of New York, son of Mrs. Powell Morris, of Burlington, Vermont, and of the late Dr. Dudley H. Morris, of Charlottesville, Virginia, and Miss Margaret Edwards, daughter of the late Duncan Edwards and Mrs. Edwards of Greenwich.

Pool-Shallcross—On September 7, in the Chapel of Saint Bartholomew's Church, Mr. Beekman Pool, son of Dr. Eugene Hillhouse Pool and Mrs. Hoppin Pool, of New York, and Miss Elizabeth Shallcross, daughter of Mr. and Mrs. Cecil Fleetwood Shallcross, of New York and Dublin, New Hampshire.

Smith-Stewart—On July 14, in the Episcopal Church of Saint John, Cold Spring Harbor, Long Island, Mr. Morgan K. Smith, junior, son of Mr. and Mrs. Morgan K. Smith, of Fitchburg, Massachusetts, and Miss Beatrice Stewart, daughter of Mrs. de Forest Stewart, of New York and Cold Spring Harbor, and of Mr. William A. W. Stewart, of New York. (Continued on page 126)

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SAKS FIFTH AVENUE

CHICAGO NEW YORK

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VOGUE

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WANAMAKER (NEW YORK AND PHILADELPHIA) HAS THE UP-SHOOTING COSSACK HAT THAT MARIA GUY DESIGNED AND PAGÈS DREW FOR THE COVER OF THIS ISSUE. IT IS NINE TOWERING INCHES OF WINE FELT, PIERCED WITH AN ENORMOUS QUILL. AND IT WAS MADE TO GO WITH MARCEL ROCHAS' SUIT OF DARK GREY CLOQUÉ WOOL, TRIMMED IN WINE AND GREY-BLUE, WITH A SPANISH BELT

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THERE ARE THREE VOGUES, AMERICAN, FRENCH, AND BRITISH

ALISON SETTLE-EDITOR OF BRITISH VOGUE - MICHEL DE BRUNHOFF-EDITOR OF FRENCH VOGUE

EDNA WOOLMAN CHASE - EDITOR-IN-CHIEF OF THE THREE VOGUES



UNE GRANDE BEAUTÉ PARISIENNE

QUI ADORE LE PARFUM **EN AVION**

DE CARON

A PARISIAN BEAUTY WHO ADORES
CARON'S EN AVION PERFUME



COURTESY OF FREDERICK KEPPEL AND COMPANY

VOGUE'S EYE VIEW OF THE MODE

WOOD smoke. Dry red leaves rustling overhead. Damp brown leaves piled underfoot. Creaking branches intricately laced against a clean sky. New life in the air, with a keen edge on it. The skin on your cheek feels taut; you instinctively brace your shoulders and stride out to meet the autumn, strangely excited by the freshness of the world and the faint breath of winter.

You look not unlike Robin Hood as you walk in the woods with your feathered hat cocked over your eye. A Robin Hood with protective colouring, for your tweeds are russet like the frost-bitten leaves, or dark green like the die-hard leaves, or all the woody, earthy tones between.

Instinctively, too, most of you are saying farewell to the country. The up-surge of life in the cities is hard to resist. No matter how much your heart lies in the hills, or the hunt, or the untrammelled heaven, you are eager to smell again the musty smell of the theatre; to put on your rich silks of winter evenings; to feel the tickle of fur under your chin.

This rebirth in autumn is more potent, really, than the spring rebirth. In the spring, you let down, passively. In the autumn, you gird yourself for that mysterious but certain battle which is winter: a battle with Nature, with work, and with new love.

If you are young in spirit, you plan a private and personal campaign of conquest. You determine to stoke up your mind with the fuel of new knowledge; to strengthen your soul with new precepts. You beg your hair-dresser and your beauty specialist to make you over entirely. You look at the new clothes in the excited conviction that now the fashion was made for your triumph. And as you go to your first party, an irrepressible small voice whispers: Anything might happen. Anything!



STEICHEN

Mrs. Harold E. Talbott, of Old Westbury, shows a very definite preference for the traditional side-saddle habit when she hunts on Long Island with the Meadow Brook Hounds, or in Virginia or the English countryside



LADY AFTER FOX

EACH autumn brings with it its panorama of tall fences, tall hats, and tall talk about fox-hunting, which is either momentous or monotonous depending on whether one does one's thinking in boots or in shoes.

To those born to the saddle, the year has but one season. There is little revolution, and no evolution—there is only fox-hunting. Such is the attitude of riders to hounds who fervently believe that anything on two legs just won't stand up—an attitude that has persisted ever since the sport began in this country, at a date which was amusingly approximated by an old huntsman who, when quizzed as to its origin, blustered, "Gad, Madam, the *Mayflower* came over with a bone in her teeth."

Calling fox-hunting a sport is to make a game out of life; and while life, we have been told, begins at forty for most of us, for the fox-hunting enthusiast it begins at six-forty; begins with the first tingling ecstasy produced by the crunching of hoofs on the bluestone gravel, the plaintive creaking of saddle leather, and the jangle of bits as a favourite mare tosses her head challengingly in the brisk air of the early morning. The urge grows as one rides to the meet with the stout heart beneath the stirrup leathers dancing and side-stepping on steel-sprung pasterns.

Even as the huntsman, the hounds, and the field move off to the draw, logic and reason still ride in the saddle—but not for long! Suddenly, an old veteran gets the scent, gives tongue, is quickly joined by the others—and the field is off on a fast gallop through the woods to the courteously incisive warnings of "low bow" and the recurring "ware hound" as a "young 'un" or straggler skirts perilously near the horses' hoofs, twisting and turning through the low foliage until, breaking free at last, you surrender utterly to the chase, the madness that is fox-hunting, and the open country before you.

It may be a few fields, then into another covert with reynard using every trick to throw the pack off his trail. It may last for a moment or continue for miles. Perhaps a lake or a farmyard will cause a temporary check and place new distance between him and his closing pursuers. Momentarily baffled, the hounds scatter a little and, zigzagging hither and yon, noses to the ground, try frantically to recapture the scent, while the huntsman, alert and keen, calls soothingly and encouragingly to his hounds, "Here, Courtesan" . . . "Lo-o, Sweet Lips" . . . "Lo-o, Rancor."

Singly, by pairs, and in groups, the field rides up, boots foam-flecked, reins alather, faces flushed; some dismount to give their horses a breather, others, from the saddle, seize the brief moment afforded for a few puffs of a cigarette, a snatched flirtation, a bit of gossip, or a nip of brandy.

Subconsciously, ears are attuned for the whimper of the hounds, and eyes by habit follow the huntsman and the whips as they carefully watch the pack working feverishly through scrub and underbrush. Presently, one gives tongue—uncertainly at first, then with the long, singing metre of conviction, and the whole pack, converging behind the leader, stretches itself out on the true scent, the field in full gallop behind them.

The pace becomes furious—the field stringing out more and more as furrows and fences rush by under thundering hoofs. The snapping of hedge twigs and the splintering of rails signal the spill of an overzealous or careless rider as horses begin to tire. The music of the hounds has turned into the crisp staccato of the kennels as those first few to be favoured by fortune ride down the slope . . . in at the kill.

The hounds, whipped back that the honours of the hunt may be secured, are busily at work on their quarry. The huntsman, happy to have given the field a good morning's sport, rewards the first lady in with the coveted brush; the first gentleman with the mask; and perhaps some youngster—out for his first real run, with the pads . . . for each and all belong to this fine sport and to these sportsmen.

Fox-hunting is as much of an English institution as tea; but, while one was unceremoniously dumped into Boston Harbor, the other was to take root and flourish, until now there are more than one hundred and four recognized hunts in America, stretching from Vermont to the Rockies and from Georgia to Canada. These, admittedly, vary in prominence and size, but, in importance, only as measured by the pride and prejudice of the devotees who sponsor them.

There is the baronial type of hunt that has imported its tradition—and in some instances its pack—from England and Wales. Of these, only a handful exist, and, according to those who have hunted with both, they compare not unfavourably with the celebrated Quorn at Melton-Mowbray, the Pytchley, the Belvoir, and the Duke of Beaufort's packs.

First among their American prototypes are the Shelburne Fox Hounds of Mr. Watson Webb's. These are run entirely for the joy they provide Mr. Webb's family and friends, which is considerable, for, although the rigours of the early Vermont winter make the season necessarily short, they offer a sporting run that puts invitations to join them at a social premium.

The Brandywine Hounds, Mr. Jeffords' and Mr. Stewart's Cheshire Fox Hounds—all of them in Pennsylvania—follow along in the semiprivate category. As is true of the Webb pack, these may be joined only by invitation, but they differ, in that participation carries with it a subscription fee that contributes to their partial up-keep.

Hunting with the Plunket Stewarts are the Alexander Cassatts and the Radcliffe Cheston, juniors, but one is just as likely to find some of the Radnor regulars or a visiting contingent from Richard Mellon's Rolling Rock hunting with Mr. Ely's Hounds or with the Burgwins' at Sewickley; for vans and airplanes now bridge what were once insurmountable distances, and many of the Eastern hunting fraternity are close friends.

Quartered on ground hallowed by time and tradition is the Pickering Hunt at Valley Forge. As if the privations once endured on that soil still lived in the memories of those who hunt it, this field remains one of the least showy and hardest-riding groups in the country. Reminiscently enough, their evening dress colours are a Continental blue-and-gold collar on a scarlet coat.

Possibly the oldest hunt club in America is the Rose Tree, while the runner-up for the distinction of priority, and no mean contender, is the Cobbler in Virginia. It rests its case on the report that the present hunt is the revival of a much older one that was joined, whenever the vicissitudes of Revolutionary life permitted, by our own George Washington and his friends, Major Ambler and Captain Triplett. To this day, there are Amblers and Tripletts hunting with Cobbler over their own land on horses they raise and train.

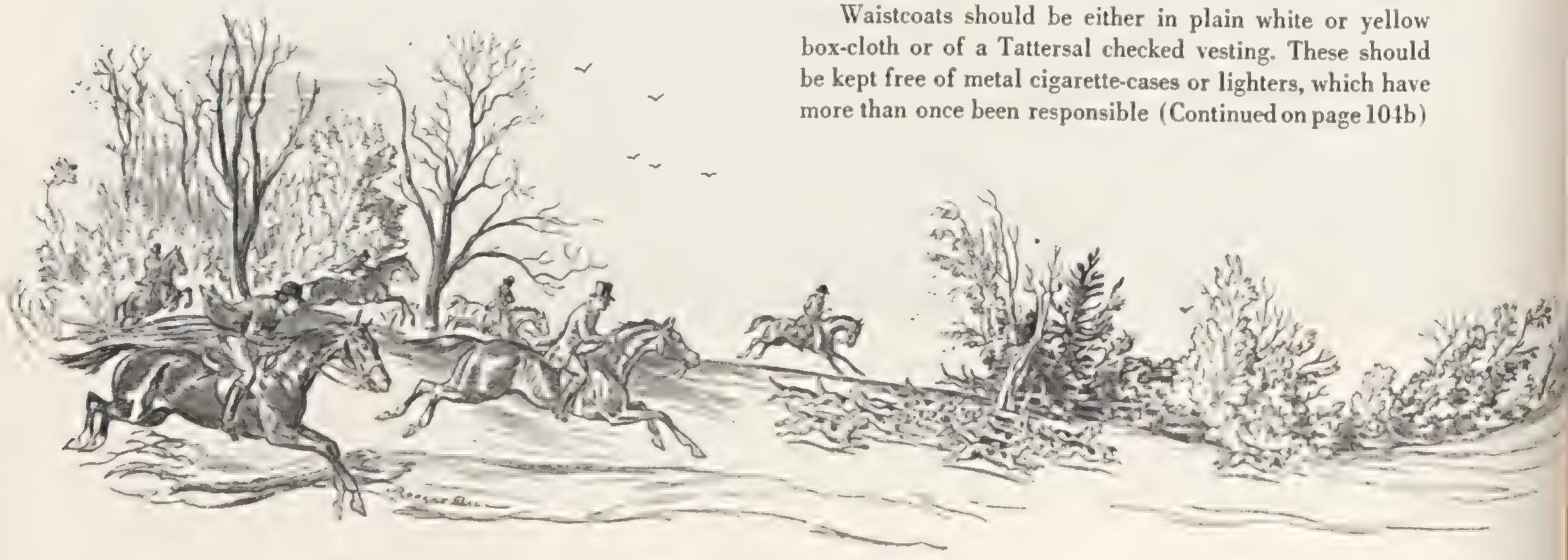
Colonel George S. Patton, himself a soldier of no small distinction, is joint master with his wife, and together, although breaching no rules of hospitality, they manage to keep that section of Virginia, at least, sacred to the Virginians. Although Cobbler is not one of the most affluent of the American hunts, it is easily one of the most meticulous, and proper formal kit is worn by its riders, even though it is managed in some instances only because the rider cares for her own tack and scrubs and presses her own habits.

The prescribed formal side-saddle habits worn by most well-turned-out women the hunting-world over consist of coat, skirt, and breeches in either dark blue or black. Blue-grey or Oxford-grey habits may be used with perfect propriety and are more practical, although not as smart. Of recent years, many of the chic Englishwomen have been combining the less orthodox light fawn or lemon-yellow breeches with their dark habits, and this has become increasingly popular here and in Europe. With these clothes are worn a plain white stock, a white or yellow shirt, black boots, top-hat, and a veil. The hair, in every instance, should be worn in a bun at the nape of the neck, even if a false one must be attached to the hat to hide the ravages of the snipper's shears.

What epaulets are to a uniform, the bun has become to the hunting-kit. Now but an evidence of good form—and perhaps the hat elastic's snug harbour—, it was entirely utilitarian in origin. Hard hats were worn originally, as now, for protection, and, unless the top of the head was kept free of its thatch, the deep leather guard-band with its inside strings drawn could not act as a cushion. On the other hand, the knob at the back provided an additional safeguard against serious injuries during spills.

For hacking or cubbing, a coat of tweed with cavalry cord or whipcord skirt and breeches in a contrasting colour is oftenest used. Tweeds may be alternated with light-weight cheviots, although the smartness of the latter is offset by their brief wearing quality. With habits of this type, brown boots should be worn and plain, coloured shirts with a coloured stock or tie. A soft felt hat that harmonizes with the habit is entirely appropriate, but for hunting a derby is better form.

Waistcoats should be either in plain white or yellow box-cloth or of a Tattersal checked vesting. These should be kept free of metal cigarette-cases or lighters, which have more than once been responsible (Continued on page 104b)




STEICHEN

Mrs. Anton E. Walbridge, of Roslyn, Long Island, is one of the many hunting women who ride astride—with the Meadow Brook, Harford County, and Virginia hounds

Paris Review



LANVIN—TUNICS • WORTH—DOLMAN CAPES • MAINBOCHER—BACK SWING • GOUPY—STRAIGHT • PAQUIN—CAPES • SCHIAPARELLI—TIERS • ROCHAS—FULL COATS • WEIL—DOLMA



MAINBOCHER—TUNICS • MOLYNEUX—BULKY TOPS • AUGUSTABERNARD—WINE-GLASS • MOLYNEUX—OFF-SHOULDER • ROUFF—CRINOLINE • THREE CAPES—WORTH, PATOU, SCHIAPAR



ROCHAS—RUSSIAN • CHANEL—SLITS • LELONG—CAPE COLLARS • LELONG—DOLMANS • MOLYNEUX—UP IN FRONT • LELONG—TUNICS • BRUYÈRE—TAILORED • MIRANDE—PEPLUMS



ALIX—BALLOON SLEEVES • MOLYNEUX—HIP CAPES • DE NAGORNOFF—ROMANTIC • PARAY—SCARFS • CHANEL—BACK FLARE • LANVIN—BELLED • ALIX—MANTLE • SCHIAPARELLI—DRAW-STRING

VOGUE'S THIRD REPORT OF THE PARIS OPENINGS—TWENTY-ONE PAGES, WITH SKETCHES, PHOTOGRAPHS, AND COLOUR, SUPPLEMENTING THE THIRTY PAGES ALREADY PUBLISHED IN THE TWO SEPTEMBER ISSUES



VIONNET (BEST, NEW YORK; NEIMAN-MARCUS, DALLAS)

STEICHEN

WHISPERING SKIRTS

Once more the rustle of wide hems is heard over the land. At the left, Vionnet's version of the picture frock—of black taffeta—has skirt fulness that starts just below the hips and spreads mightily around the feet. The neck, high in front, dips into a low square in back. The coiffure is by Fred the Hair-stylist. Chair from Arundell Clarke

The secret whispered on the opposite page is that net is smart for evening—and so are wide, picturesque skirts. Lelong's charming black dress of crisp net has an all-over design outlined by shiny black sequins. The neck-line—a high cowl in front—forms a deep décolletage in back. The full skirt widens out, bell shaped

Lanvin's interpretation of the picture frock (right, on the opposite page) is made of layers and layers of sheer white tulle—very young and unsophisticated. A flower design is appliquéd on the billowing skirt, and a corded silver belt holds the waist-line. The coiffure is by J. Schaeffer. Jewels on both pages from Cartier



STEICHEN

LELONG (BENDEL, NEW YORK; I. MAGNIN, CALIFORNIA) • LANVIN (BENDEL)



EVENING COAT FROM ALIX

EMBOSSED IN GOLD

It looks like embossed cordovan leather—the astonishing evening coat from Alix that is shown on the opposite page. It isn't leather, but a gold-and-black ciré satin, Alix's own specialty, pressed and worked to suggest leather. This year, the more extraordinary the fabric of your evening coat, the smarter it is. And don't fail to register the outrageously large sleeves, paradoxically contrasted with the small, collarless neck-line

Entirely and triumphantly back on the gold standard is the Mainbocher evening coat shown in the photograph at the right. Of gold lamé, it fits you snugly at the waist-line, flares out towards the hem, and then stops short at the knees. The belt girds the front only, and the sleeves have amusing elbow-room. Flattering, too, is the upstanding collar that forms a soft frame for the face. The jewels are from Boucheron



MAINBOCHER WRAP (WANAMAKER, NEW YORK AND PHILADELPHIA)



Molyneux made the first suit, of soft green wool with a red velvet sash on the dress, fringe on the skirt hem and jacket, and a huge tassel at the neck-line. The peaked green felt hat has a veil. One of Mainbocher's swing-back successes, a brown wool tunic dress (right), has a rose velvet scarf and belt; worn with a brown antelope pill-box hat. Both models from Gervais. Hats; John-Frederics

Jodelle's simple, beautifully fitted black woollen dress (left, below) has novel sleeves and a striped velvet scarf puffed at the neck. The Mainbocher hat is a huge black felt circle. Molyneux made this brown cape-suit (right, below) with nutria revers and a separate rose velvet collarette. Both costumes from Frances Clyne; jewels from Mauboussin; bags from Nat Lewis



FOUR PHASES
OF THE AUTUMN SUIT



LANVIN (HATTIE CARNEGIE)



PHOTOSCHALL

AUGUSTABERNARD

• Above—a military suit, complete with brass buttons, from Lanvin headquarters. It has a starkly simple jacket, feminized by a stitched lamé collar and cuffs. Wide-ribbed black wool jersey is the fabric of this model called "Stradivarius." The hat is Lanvin's sombrero of black felt and satin
• Left—a suit with a flared thigh-length jacket, proving that Augustabernard is as clever with tailleurs as with evening dresses. It's made of mixed brown wool and has big patch pockets and a leather belt. There's a brown jersey blouse, and a medium-brimmed felt hat from Rose Descat



WORTH (BENDEL)

AUGUSTABERNARD (DUNHILL)

• Above—an elbow-length cape from Worth. It's made of dark grey wool, collared and banded with astrakhan, and worn over a dress decorated in front with Cellophane paillettes. The huge pillow muff (of astrakhan, too) and the small black antelope turban are other Worth triumphs
• Right—Augustabernard again; this time sponsoring a hip-length cape as a substitute for a suit. Made of grey wool and edged with astrakhan, it swings over a grey wool dress of stark simplicity. Note the upstanding collar and the wide leather belt. Felt hat designed by Rose Descat



FRENCH RECORDINGS

• Chanel improvises with black fayella (cousin to taffeta) in the dress at the left, sews octave upon octave of buttons down the front, and adds a tie collar and a snug belt; from the Salon de Couture, Bonwit Teller
• Augustabernard strikes a new note in an oyster-white crêpe dress with a smocked vestee and green antelope accents—perfect under a mink coat; from the Salon Moderne, Saks-Fifth Avenue, New York and Chicago



• Lanvin's new dresses are all called by musical terms, this year. The trailing, willowy black crêpe opus shown here is "Serenade," and it's made with graceful peasant sleeves that ripple softly to the wrist. The subtle arrangement of skirt fulness is cleverly gathered on a cord. The cowl-like, draped décolletage falls back to show the cloth-of-silver lining. From Stein and Blaine in New York: Neiman-Marcus in Dallas, Texas

SERENADE IN BLACK



FOUNTAINS IN THE OCEAN AT MONTE CARLO BEACH

SIX SNAP-SHOTS BY JOHN MCMULLIN



COCKTAILS AT THE MIRAMAR BAR AT CANNES



MADAME PAUL BRACH, DR. CHANTEMESSE, AND MLLE. LAVAL



MRS. ROBERT H. MCADOO

Riviera Heyday



LADY CASTLEROSSE AND MR. TOBY MILBANK—AMATEUR PHOTOGRAPHERS

THERE is no doubt about it—Cannes and Monte Carlo are still the leading summer playgrounds of the world. There are other spots as beautiful—even far more beautiful—along the Mediterranean shores, but nowhere else is there to be found the combination of sun, sea bathing, boating, and night-life coupled with every comfort and luxury.

Practically everything that Paris offers to the most exacting is transported to Cannes for the month of August. Antoine has a picked staff installed in a shady garden to carry on with permanents, water-waves, and painted nails. The best bartenders return a familiar smile across polished rails, and your favourite head waiter lords it over the latest thing in restaurants. The jewellers, the dressmakers, the hatters, the drapers—all are there in full force, spread over an area of some fifty miles, for the Cannes-Monte Carlo coast is no mere summer resort concentrated in a small area, but a great, rambling, summer city in which you are just as lost in the crowd as in the heart of London or Paris.

The distances are now so great that you often hear that friends are staying along the coast, without ever seeing them. There is no one rendezvous, as at most resorts, where you run across every one. Even the famous bar at the Miramar—commonly called the "Riffraff" Bar—, which is the popular meeting-place at cocktail time in Cannes, is so big and crowded that you have the impression of being in a crowd at Atlantic City, rather than Bailey's Beach. Yet the Miramar is, in a sense, a combination of the two. The cars that draw up at cocktail time put those at Newport and Palm Beach to shame—they are so many and so beautiful; the mixture of ultra-chic and the unutterably un-chic, the spectacle of the theatrically dressed crowd, and the Hollywood touch about everything (for the Riviera in summer is more Hollywood than Hollywood itself) all combine to make this a show that is duplicated nowhere in the world.

A big Hispano with chalk-white tires sways up, and out steps the Baroness Eugène de Rothschild—in shorts and a blue mica hat from Reboux, a costume which gives her make-up a most extraordinary effect. Then along comes Lady Mendl (also in shorts) in her sleek new black Rolls-Royce with its writing-desk and all the other new contraptions. Next comes a car full of "cuties" and boys who might have stepped right out of the "Follies," all togged out in the latest "numbers" from Saint-Tropez! Here is a place where real life outdoes anything you ever saw on the stage.

Shorts have unquestionably won the day. No one wears anything but shorts—lovely, cool-looking shorts and shirts of white linen, piqué, or silk. (The piqué shorts from Chanel, worn by Madame Patenôtre, were by far the smartest that I saw.) But at night, in casinos and at private houses, every one dresses and puts on all her jewels. There is no attempt at the demi-toilette about which you read. The habit of dressing at night is too strong for the international set to really give it up, though many people in this set did try for several seasons at Cannes. But there is an Edwardian tradition at Monte Carlo—even at Monte Carlo Beach—that somehow forces you to dress when you dine there on the terrace to see the world and "Les Girls" (who, as usual, are in full battle array under the guidance of Mr. Fefi Ferri), to listen to nostalgic strains of Al Donahue's orchestra, and to watch the magnificent, luminous fountains play into the sea. Lady Bailey—the most conspicuous person at the gambling tables —, Mrs. Gordon Leith, Lady Bridget Paulet, and Miss Kay Norton (who has a beautiful new (Continued on page 127)



MADAME RAYMOND PATENÔTRE

MONSIEUR PAUL-LOUIS WEILLER AND HIS DAUGHTER

Vogue Points

REVILLON has an amazing fat tubular stole—yards and yards of it—that turns out to be made of silver fox tails, one after another. If you can't think of twenty ways of wearing it, you aren't very imaginative.

• Hélène Yrande's new Directoire nightgowns are marvellously frivolous and flattering. She makes them with square neck-lines and high, high waist-lines sashed with brown satin ribbon. As a matter of fact, she put brown lingerie ribbons on most of her underthings—lovely with pale yellow, blue, or pink. Well, why not? (Bonwit Teller has some of them.)

• The strange and elaborate new ear ornaments that we first showed you in September 1 Vogue are all over Paris in new versions. Bergdorf Goodman brought back some fetching star-spray ones with hair ornaments to match. Another part-way-over-the-ear one has a comet tail that lies flat on the cheek like a curl, all of paste. They have gold ones, too, to hang over your ears like a houri.

• John-Frederics, who always likes humour in hats, has produced two in a Scotch mist. One is a black velvet Highland Guard's bonnet with a stiff feather at the side-front. It collapses like the original when you take it off—and oh, yes, it has streamers. The other is a Bobby Burns black tam with pompons. Very nice. Agnès' latest whimsy at Lilly Daché' is a cap that ends in a braided piece almost a yard long, which you wind around your head and fasten as you wish. Agnès calls it her chignon hat, and it is especially elegant made of black antelope. Velvet twists in place of evening hats—another idea first seen at the Longchamp night races—were shown in many houses. Schiaparelli likes to wind a piece of velvet around her mannequins' heads and let the ends stick up a little. Very West Indian. But curls must be piled high for any of these so that they will appear over the fabric on the top.

• Recent reports from Paris on 1935 House Coats—hoping that you have a good dressmaker: long dark blue lace coat over bright pink panne velvet slip that buttons all the way down the front. Short lamé smock with shirred shoulders over a green velvet slip. Black velvet peasant dress with red and green tassels to fasten a high neck. Bright candy-striped taffeta coat, made full length, long-sleeved, and buttoning all the way down the front.

• Schiaparelli's bright ideas include thick chenille velvet jackets and chenille bags to match; men's big silk handkerchiefs thrown around the throat and tucked inside the neck-line of a sports dress, or very bulky hand-knit scarfs. Or a madder version of the cord-dress we showed September first: a separate skirt of purple velvet that ties around a mauve lamé bodice (Saks-Fifth Avenue).

• Three or four strands of pearls lying flat at the base of the throat are conspicuously chic jewels in Paris at the moment. A small bar-clasp at the back of the neck keeps them flat. The more strands, the smaller the pearls; the fewer, the larger!

• Bangs are being worn in Paris by every one who can get away with them successfully. The word "fringe" is coming back into our hair-dressing conversations; if you won't shear your own fringe, you can buy one neatly done on a fiddle string. (Laurent has these.) The high, sleek hair-dos in Europe are still way ahead of us. Many heads have been partially shingled, with enough hair left to mass curls higher. The *nuque* must be exposed, whatever you do.

• One of the most dramatic of the Molyneux autumn costumes was a black velvet evening gown with a cuff of red velvet around the bottom and a flaring-back short black seal cape lined with red velvet. The velvet-lined sealskin idea has lots of possibilities. And sealskin is Paris' pet fur for twenty-four hours of the day.

• The new muffs have as much variety as the rest of the mode (are you tired of hearing about it?)—and they can be foolishly small, like one Molyneux seal-skin muff; or long and narrow, like the already famous Schiaparelli dachshund; or big and flat; or round and melony. We think the stitched cloth ones are the newest.

• Miscellany: Nosegays are incredibly sweet worn with the modernized *robes de style* that you'll see this year, particularly when you choose flowers never seen before out of a vase. Honest-to-goodness hatpins, though four inches brief, have reappeared in Paris. Parisiennes like crystal-topped ones and kingfisher-feather ones best. Try this in your new soft-peaked hat. And hang on to your dollar rubber rain-cape, or buy a new one. They've just hit Paris, and every one is mad about them, especially in white.



CHANEL'S redingote wool coat, shown in two views (left), is in green—which came next to black in popularity at the Openings and is usually combined with brown. Here, the brown is in the huge mink bib —also important, and very practical, for you can wear it separately with Chanel's fur cap. Salon Moderne, Saks-Fifth Avenue, New York and Chicago

MOLYNEUX made the coat, up above, with a full, loose back—of wool in green again, swinging over a granite wool dress. (Jackets and dresses often disagreed at the Openings.) The skirt of this dress is uneven and boot-top length—split in the back, as so many of the new skirts are, with a shorter skirt showing underneath. Bonwit Teller, Salon de Couture


Molyneux
RBW



MOLYNEUX sponsors blue and wine—one of the new stained-glass combinations—in the changeable taffeta cape at the far left. The lining, dress, and gloves are of velvet; Bergdorf Goodman, New York; Neiman-Marcus, Dallas

MOLYNEUX uses stained-glass blue with black velvet, in the second costume opposite. When you sling off the velvet-lined cape, you're a Boldini portrait. With the dress are skin-tight velvet gloves. Ensemble from Bendel

LANVIN'S square-armholed, high-in-front dress of silk crêpe (right) shows just one of the many cerise-reds that are about. The bodice is lined with silver lamé, and, in back, the décolletage forms wings; Stein and Blaine

LANVIN'S heavy silk crêpe dress at the far right is in the bishop's-purple that is all over Paris. This is one of the long, peasant, at-home dresses with a contrasting top and full sleeves—romantically religieuse; Madame Elizabeth

Jeanne Lanvin

Vionnet



VIONNET'S dramatic doge's coat of velvet (shown on the opposite page) is incredibly full—ample enough to go over your most extravagantly wide-skirted picture frock without crushing it. The neck drapes close up to the throat in a flattering swirl, and the shoulders are typical of the new sliding shoulders that were seen everywhere in the Paris winter collections. You will find this enveloping velvet evening wrap at Altman's

VIONNET made the dress shown on this page, too—a robe de style of 1935, one should call it—for, with all its glamour, it's too modern to have come out of the past. A superb silk taffeta is used for it, and the décolletage juts out wing-like in back—an important new characteristic. And notice the huge velvet sash that trails along the floor. Salon Moderne, Saks-Fifth Avenue, New York and Chicago; Neiman-Marcus, Dallas



LELONG'S sumptuous costume at the left is the one that brought down the house in a round of applause at the Openings. Luxurious mink lines every inch of the changeable green-and-brown moire velvet wrap, draped up at the front and topped by a flattering collar. It's worn over a sheath dress of the same moire velvet—a long, slim dress that flares into a train at the hem-line. The fabrics used for this costume are something to note—glorious, rich materials that are making the mode dramatic and important. Ensemble from Altman

PATOU introduced a new colour combination for evening and an outstanding silhouette in the first dress on the opposite page. It's a luscious dress with a full skirt shirred in back and falling straight to the ground. There's only a strap, intricately twisted, to cover your back. And it's made—green dress, red strap, and all—of velvet, which is turning out to be one of the dominant fabrics of 1935. There are all sorts of varieties of velvet, incidentally—from plain ones to the crinkly type. From Bergdorf Goodman, New York; Neiman-Marcus, Dallas

SCHIAPARELLI goes in for pre-War femininity in the middle dress on the opposite page. It has a shirred bosom that stands out in front a bit recklessly. There's a tunic, in front only, made of lapis-blue duvetine that cascades downward till it drags on the floor in back. Under that, there's a satin petticoat (petticoats are reappearing under the new uneven skirts). Schiaparelli offers this new line in a new fabric—"Double Entente," which is duvetine on one side, satin on the other, and, in this case, blue on both. You will find this dress at Milgrim's

SCHIAPARELLI presents the modernized Directoire influence in the coat farthest right on the opposite page—an instep-length coat that wraps round you warmly. It has a wide cape collar, stiffened with under-ruffles of buckram-lined taffeta, and a cravat that ties under the chin like a stock. It's made of Schiaparelli's new treebark crinkled velvet in a green called "Petit-Bois," and it's worn daringly over a crêpe dress in "Stratosphere-purple"—two colours repeatedly shown in the Paris collections. Hattie Carnegie has this enveloping wrap

Jean Patou

Schiaparelli


Schiaparelli
RBW



Learn Me

By G. B. Stern

ALL collections start with the discovery that you possess two objects where you always intended only to have one. I began with one walking-stick. Suddenly, another walking-stick turned up, added itself to the first, and put ideas into my head. The third stick firmly established the idea that I was a collector. They are good things to collect. They can be kept in racks in the front hall, and when visitors stay too long, you offer courteously to show them your collection. It is very much easier to get rid of people gracefully when they are actually faced by the front door and all its implications than when they are still in the sitting-room.

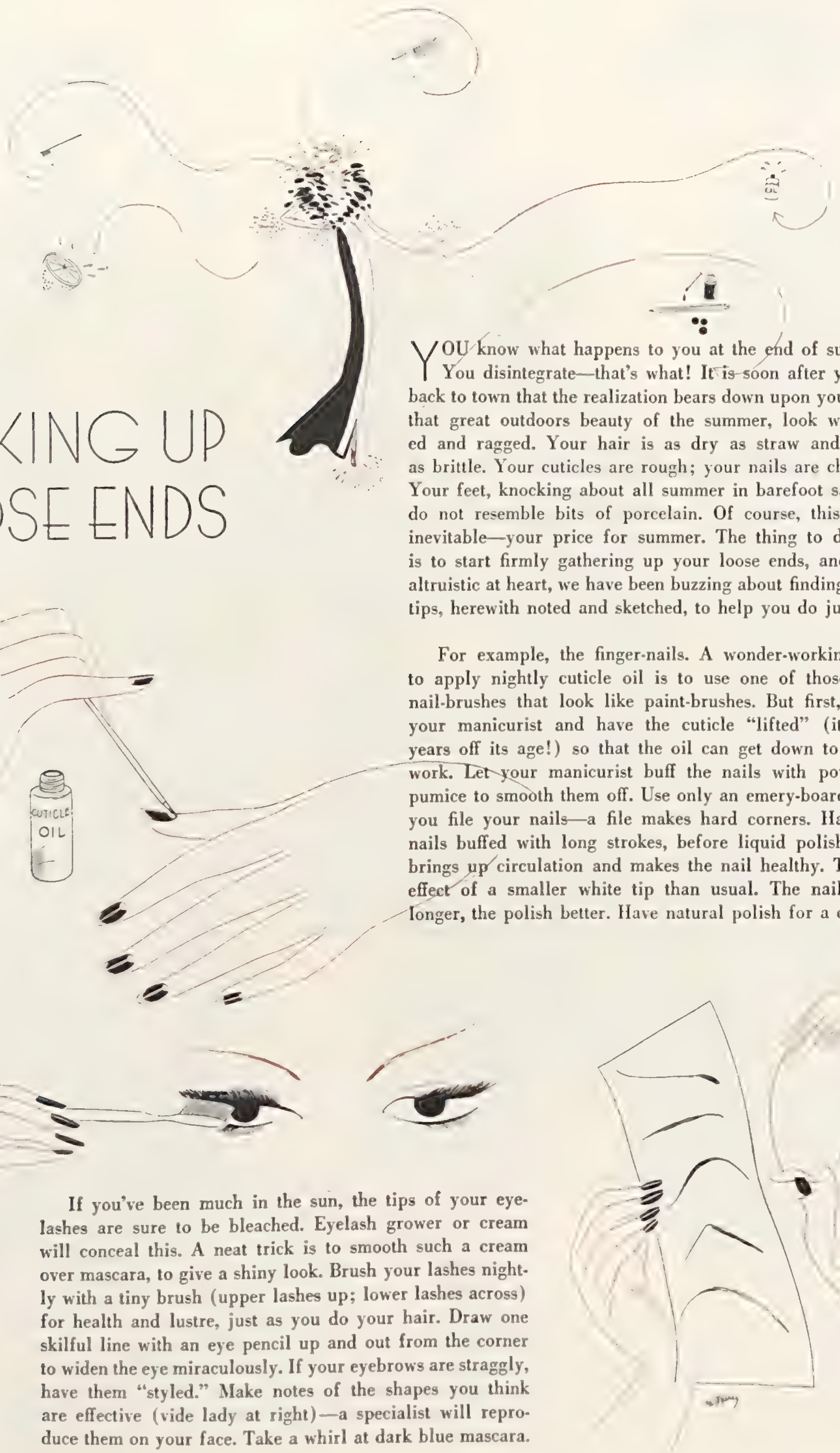
Another good thing about walking-sticks and their advantages over, for instance, snuff-boxes, is that, whereas en masse they form a collection, you value each separate one as a swashbuckling adjunct to each separate toilet. It hasn't yet become a commonplace of the twentieth century, as in the Directoire period, for ladies to carry canes for every occasion. I possess between forty and fifty now, and only two of them have never seen God's open air: a dull yellowish bit of cane, but precious enough to bring hot, strong tears to the eyes of any American who has been to Yale, because it once formed part of the original famous old Yale fence before it was broken up; and a tall, twisted stick of greenish glass. The crook of this would soar high above my head if I attempted to carry it; and not being a Mayor nor a shepherdess, I can allow myself eccentricity, but not fancy-dress. And here I hope you will ask, "Why a Mayor?" I am not quite sure of my facts, but I believe that these coloured glass walking-sticks like barley-sugar (and I have five of them) were originally used as symbols carried by the Mayor of a town. When one was shattered in his hand, he was justified in reading the Riot Act. Most of them were made in Bristol or Nailsey, and people always say: "But surely you don't take these out with you?" and I say, "Yes, I do": and they say, "Well, I should be terrified of breaking them" and I say, "Would you?" . . . And thus is sparkling modern dialogue built up.

The first stick I ever owned was scarlet with a little scarlet toad sitting on the top of it, not very distinguished, but charming, and it could be alluded to as "Oh, red jade, I believe!" The most valuable is a Malacca of the Louis Fourteenth period, with a blue enamel top brilliantly painted in tiny chinoiserie figures: little men with wide pointed hats flying kites and otherwise disporting themselves Orientally. It is banded with gold in a design of hare and tortoises and deer chasing each other in and out of drooping gold vines. Although it is a very beautiful stick, it is not quite my favourite, because I bought it myself. Like the quality of mercy, I prefer the objects of my collection not to be strained, but to drop as the gentle rain from heaven.

My fine fastidious stick of plaited horn and ivory with a large ivory knob was duplicated in Roland Young's collection, out in Hollywood. He told me it was also of the Louis-Quatorze period, and undoubtedly the most valuable in his lot. I like, therefore, to think of King Louis and his brother, known as Monsieur, strolling together in the Tuileries, each with his pretty ivory stick, and neither stick better than the other. Mine, of course, belonged to the King, and Roland Young's to the King's brother.

My grandfather's stick, also a Malacca and proved a "male" by that firm rib you can feel when you pass a hand down the side of it, has a deep family appeal for me. So has a slender ivory which one of my Rakonitz uncles had when he was a dashing young man in South Africa at the time of the "Great Diamond Rush." That stick is, in some queer way that I can not quite remember, mixed up with a character once known as "Spring-Heel Jack" who used to do a lot of murder round about Kimberley in those days, and got away with it every time. Both of these are in the first (Continued on page 98)

Schiaparelli thought up the country great-coat farthest left on the opposite page, using a Scotch plaid travelling-rug. Under it is a wool dress. Ensemble from Dunhill • From Schiaparelli, too, are the deep brown Alaska sealskin cape (centre) and the blistered crêpe dress in "Stratosphere"-purple, with a standing red collar. Dress from Hattie Carnegie • At the right in the group is Schiaparelli's "key silhouette"—of wool, with stiffened Cromwell collars and peplum and a buttoned-up jacket; Milgrim. The hats are all Schiaparelli's, too



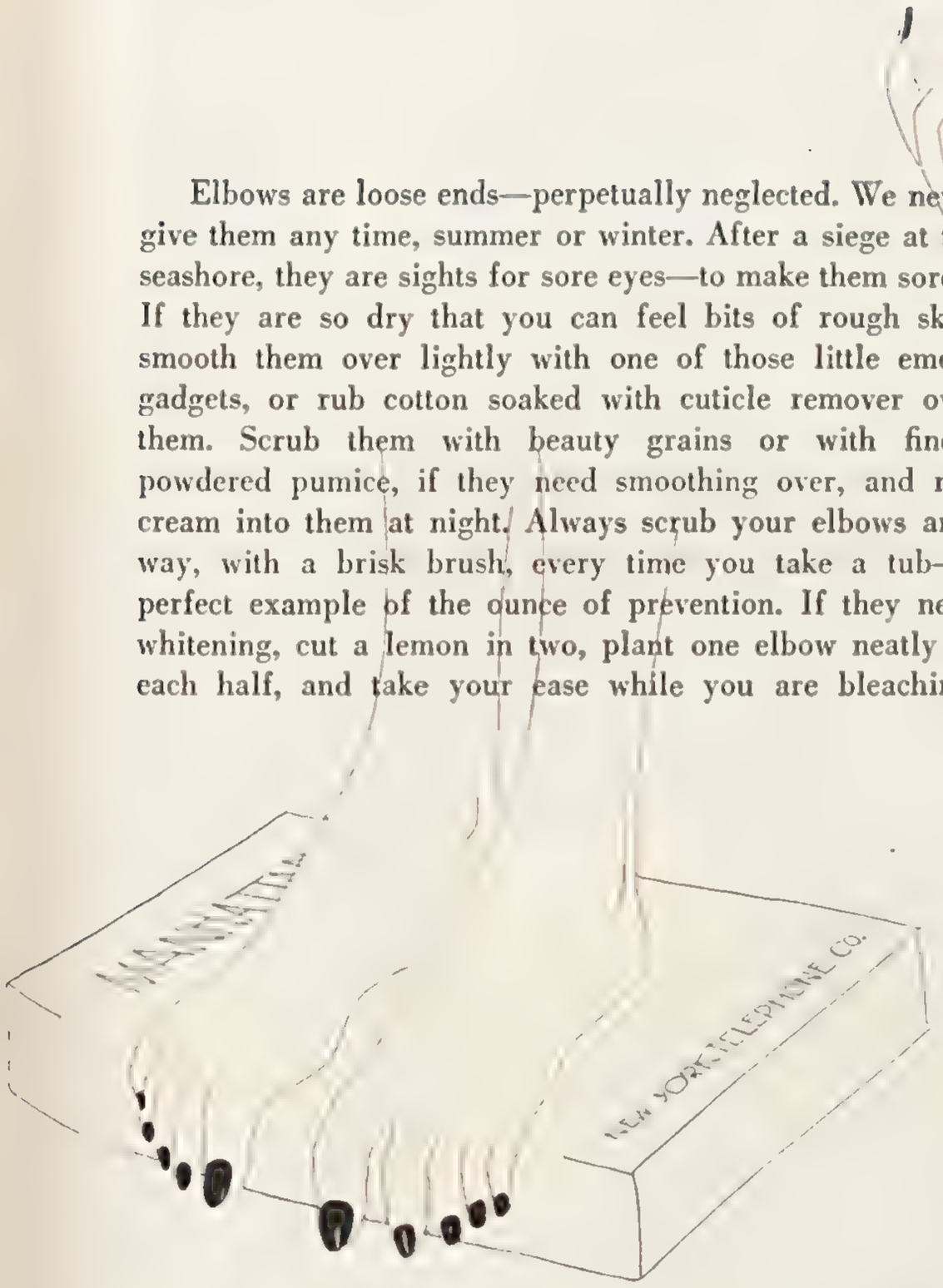
PICKING UP LOOSE ENDS

YOU know what happens to you at the end of summer. You disintegrate—that's what! It is soon after you get back to town that the realization bears down upon you. You, that great outdoors beauty of the summer, look weathered and ragged. Your hair is as dry as straw and about as brittle. Your cuticles are rough; your nails are chipped. Your feet, knocking about all summer in barefoot sandals, do not resemble bits of porcelain. Of course, this is all inevitable—your price for summer. The thing to do now is to start firmly gathering up your loose ends, and, ever altruistic at heart, we have been buzzing about finding quick tips, herewith noted and sketched, to help you do just this.

For example, the finger-nails. A wonder-working way to apply nightly cuticle oil is to use one of those little nail-brushes that look like paint-brushes. But first, go to your manicurist and have the cuticle "lifted" (it takes years off its age!) so that the oil can get down to do its work. Let your manicurist buff the nails with powdered pumice to smooth them off. Use only an emery-board when you file your nails—a file makes hard corners. Have the nails buffed with long strokes, before liquid polish. This brings up circulation and makes the nail healthy. Try the effect of a smaller white tip than usual. The nail looks longer, the polish better. Have natural polish for a change.

If you've been much in the sun, the tips of your eyelashes are sure to be bleached. Eyelash grower or cream will conceal this. A neat trick is to smooth such a cream over mascara, to give a shiny look. Brush your lashes nightly with a tiny brush (upper lashes up; lower lashes across) for health and lustre, just as you do your hair. Draw one skilful line with an eye pencil up and out from the corner to widen the eye miraculously. If your eyebrows are straggly, have them "styled." Make notes of the shapes you think are effective (vide lady at right)—a specialist will reproduce them on your face. Take a whirl at dark blue mascara.

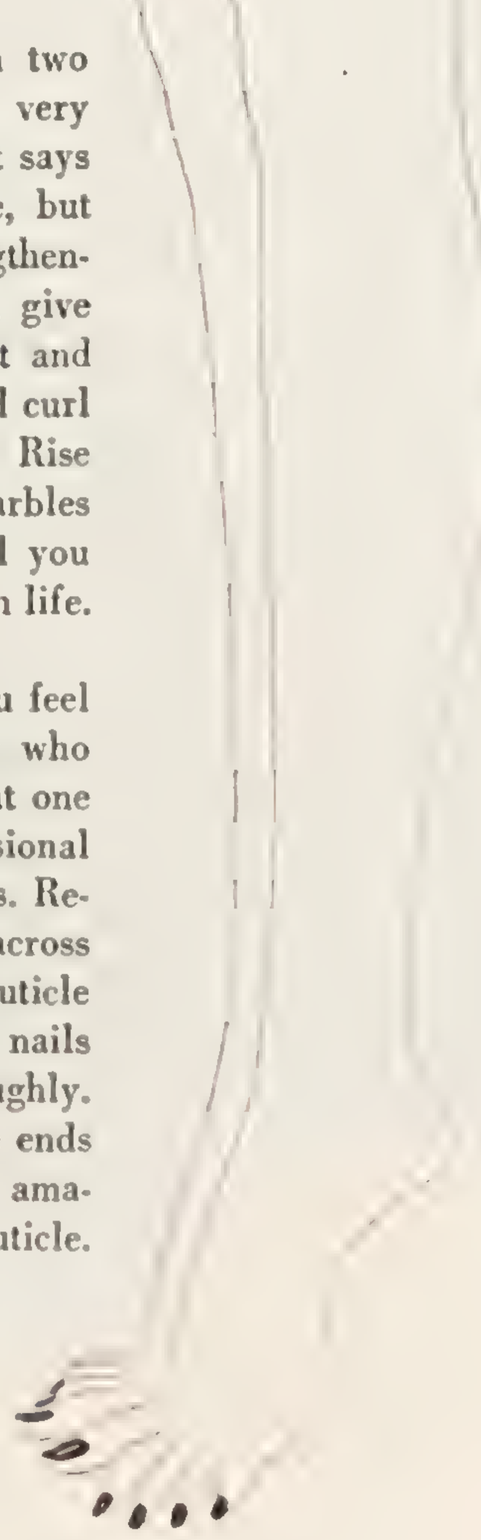
Elbows are loose ends—perpetually neglected. We never give them any time, summer or winter. After a siege at the seashore, they are sights for sore eyes—to make them sorer! If they are so dry that you can feel bits of rough skin, smooth them over lightly with one of those little emery gadgets, or rub cotton soaked with cuticle remover over them. Scrub them with beauty grains or with finely powdered pumice, if they need smoothing over, and rub cream into them at night. Always scrub your elbows anyway, with a brisk brush, every time you take a tub—a perfect example of the ounce of prevention. If they need whitening, cut a lemon in two, plant one elbow neatly in each half, and take your ease while you are bleaching.



This business of going around all summer with two straps over your toes and calling them shoes is all very well until you put real shoes on again. One specialist says that, come autumn, you need a slightly larger shoe, but this envisages a dismal prospect of a perpetually lengthening foot. If your toes resent their lack of freedom, give them some exercise—exercises that make for comfort and flexibility in general. Stand on the telephone book and curl your toes over until they are flat against the back. Rise high on your toes and hold your balance. Pick up marbles with your toes. Curl your toes around a pencil until you can lift it from the floor. Your feet have a new lease on life.



If you don't have your toes painted these days, you feel undressed! The ideal solution is a beneficent being who gives you expert chiropody and a beautiful pedicure at one and the same time. But you can manage a pretty professional paint job for yourself if you look to these fine points. Remove old polish with remover. Cut nails straight across and smooth with an emery-board—not a file. Apply cuticle remover with a cotton-tipped orangewood stick. Brush nails with stiff nail-brush and soapy water. Dry thoroughly. Apply the polish in two coats, carrying it out to the ends of the nails—white tips are usually too hard for amateurs to achieve. Rub cuticle oil around the cuticle.





STEICHEN

BONWIT TELLER, NEW YORK • BULLOCK'S-WILSHIRE, CALIFORNIA

ERMINE SLEEVES

Mrs. Robert Wood Johnson wraps herself in one of the most dramatic of the new evening coats. It's of black velvet, with dazzling white ermine piled on to make the luxurious sleeves and the upstanding collar, which can be worn so high that only your eyes are visible above it. Mrs. Johnson's companion is a Blakeen poodle. Her jewels are from Mauboussin

REMOTE CONTROL



THIS year, you'll hardly realize that you're wearing a foundation—nor will the innocent bystander suspect it. Nevertheless—it controls and controls!

• WOVEN LASTEX fabrics are amazing this year, perfected so that they retain their shape and make possible most of the sheath-like garments shown here and on the next two pages. Even the larger figure that used to depend on bones and lacings can be moulded firmly by clever use of one-way and two-way stretch panels that apply the pressure in the direction that it is needed. This "counter-pressure" theory is effecting a revolution in corsetry.

• UNBROKEN LINES being the desideratum, the all-in-one garment continues to be popular, and the separate girdle is apt to be built higher in front than in back to control the diaphragm and the waistline. Hookless fasteners and the flatter new garter tips prevent bumps.

• SEAMLESS HIPS are big news in the corset world. Rare is the woman who has not been annoyed by the telltale seam and hook lines under a sleek gown and sheer slip. Now, the makers have shaped the Lastex fabrics to hold the hips firmly and have run the seam—if any—down the side-back, where it doesn't show.

• AT THE RIGHT: Two fine examples of the seamless hip. First, a low-backed "Bien Jolie" all-in-one of suède-finished Lastex that fits like a stocking, but moulds the figure beautifully. This is from Best. Right: satin Youthlastic makes this seamless "Le Gant" girdle with a satin panel in front and a Talon Hookless Fastener in back; McCutcheon. The Model brassière worn with it has a minutely boned "fan" under the bust; Saks-Fifth Avenue



WOVEN FABRICS are important news; they make light Lastex corseting possible for larger-than-average figures • Gossard's two-way stretch girdle (above) has a Talon closing at the side of the satin front panel. The brassière with it has a combination halter, crossed, or straight strap; from Best • The all-in-one Artistic Flexees (second, above) has "twin control"; that is, up-and-down stretch in the back, side stretch in the double panels over the hips to hold them firmly. Of batiste and woven batiste Lastex. This is from Saks-Fifth Avenue

LIGHT-WEIGHT KNITS are grand for the slender. • The feather-weight Vanity Fair knit all-in-one (left, in the pair above) has a lace brassière, a low-cut back, an adjustable tab, and invisible garters. This is from Wanamaker • A new Vassarette (right, above) has an inside panel knitted into a front that has no side stretch and controls the stomach, a good feature for most figures, however slim; Franklin Simon • The simple, but effective lace Maiden Form Brassière (above, at the right) gives the new, rounded, youthful bust-line; Best



DETACHABLE TOPS on the "Artist Model" all-in-one above make it possible to fit various figures by combining sizes of brassière and girdle. The girdle is of strong two-way stretch woven Lastex with a reenforced batiste front panel with slight boning. The Talon fastening, set diagonally at the side-front, is practically invisible. The brassière is attached by inside buttons and fastens under the arm, holding the bust forward and giving perfect diaphragm control. This American Lady model gives the rounded bust that is the right contour this year

TALON FASTENERS are invisible under sheath gowns, and this season you will see more of them than ever before • Finely woven faille Lastex is used in this I. Newman all-in-one (middle figure), which is moulded from high under the arm to take care of a fairly full figure. The Talon fastener in the small of the back is easy to manage; Arnold Constable • The "Ease" girdle from Kops (right) closes with a Talon at the side-front and has a batiste front panel and two-way stretch back. The brassière has a Lastex insert for bust support; Altman

Vogue's Spotlight

BY MARYA MANNES



LONSE

NEW YORK is a sublime example of energy without plan. Everything in it is accidental. The sky-line is accidental. The slums are accidental. Its beauty, as much as its crime, lies in the chaos of its stones and lives. The city is a vast, undisciplined creation, not unlike an epic written by a very young genius.

This quality of the Haphazard has infected, quite naturally, everything in the city from finance to flowers.

The theatre has always had in it the quality of accident, but nowhere, I believe, more consistently than in New York. The towns of Europe from Vienna to Paris have organized their theatre ever since they plotted out their paths and parks. Their leading theatres are state-controlled, state-supervised. Their leading actors had to pass through a definite period of training before they trod these state boards. In the matter of plays, it was a question either of classics or of new plays chosen by a responsible group of people after a period of weighty consideration.

Not so New York. With very few exceptions, plays in this city have been little more than dramatic accidents. A man who was once a stage-manager decides to be a producer. He finds a play he likes, gets money for it from friendly suckers (Wall Street men with a back-stage passion), finds a cast consisting of one star and ten amateurs, slaps it on in three preposterous frantic weeks, and prays. If it's a success, thank God. If it's a flop, oh well. Or a famous actress reads a play with a marvellous part in it for her. The play is awful, but she convinces a producer that she can carry it. She finds an angel; the play—which no sane reader would ever bring to light—is put on, the play fails, and the producer is twenty thousand dollars in the red. More fun, more bankruptcy.

"But," they say, "that's the excitement of the theatre—the gamble of it." They take as much of a personal and generic pride in hazard as the old-time artist took in his long hair.

That's all very nice, but there's plenty of hazard in the writing and acting alone, without adding the inexcusable



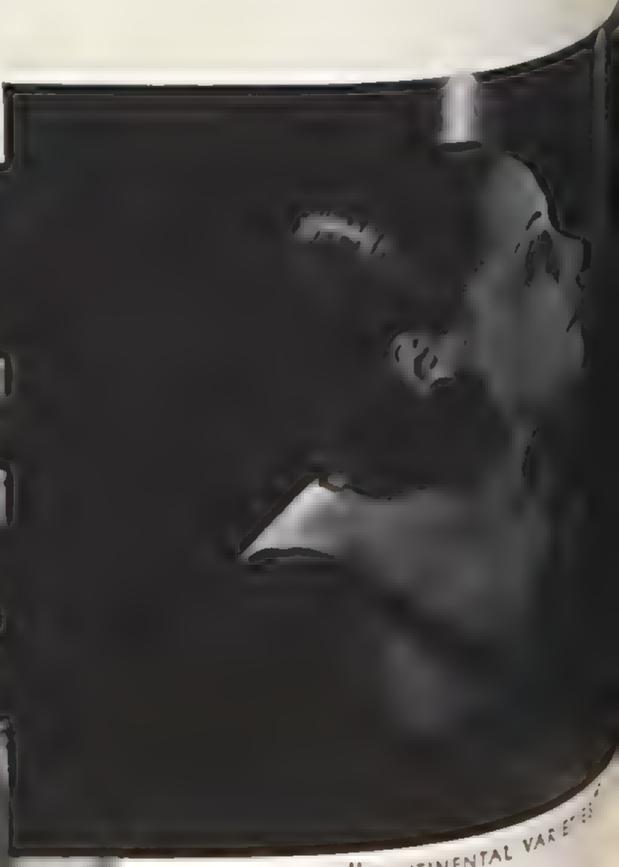
WELSON

ROSE HOBART IN "CONVENTION GIRL"



BEATON

MERLE OBERON IN "DON JUAN"



LUCIENNE BOYER, "CONTINENTAL VAR[illegible]"



THE FOKINE BALLET IN "LES SYLPHIDES" AT THE OPEN-AIR STADIUM THIS SUMMER

blunders of short-sightedness, extravagance, lack of judgment, and personal bias. No one can choose a sure-fire hit by reading a script. But any one of reasonable intelligence and theatre training can know if a play is as utterly unfit for production as the many we see during a winter season: those pitiful, misbegotten efforts that open one night and close the next.

Fortunately for us, there are exceptions; in the form of brilliant individual producers who know what they're doing—Arthur Hopkins, Gilbert Miller, Max Gordon, Guthrie McClintic—and in organizations like the Guild and the Group Theatre, who work according to plan and deliberation. But they are not enough. And we greet, with profound optimism, a new ally of system in the Frankwyn Productions, Inc. Listen to what Mr. Arch Selwyn and Mr. Harold Frankwyn are proposing to do this winter: "Lady Jane," a London success by H. M. Harwood, "Continental Varieties," Eva Le Gallienne in (Continued on page 102)



GRETA MAREN, GERMAN NEWCOMER

NELSON



DOLORES DEL RIO IN "POMPADOUR"

Sparkle

ATTENDS THE OPENING OF THE WINES



FACETS SPARKLE IN WATERFORD CHAMPAGNE GLASSES



CHINESE CHIPPENDALE GOBLETS, GREEN-TOPPED, AWAIT THE CHILLED RHINE WINE

THERE is a beautiful ceremoniousness about the perfect service of fine wine. And ceremoniousness is a quality from which we have come so far in the casual life we live that we encounter it to-day with an unexpected pleasure. A host lovingly decanting a dusty bottle. A silver wine-cooler chill with frost. Glittering glasses in the perfect tradition that their wine dictates. These are visions that are exciting when they come to life again.

Tiffany and Company, a name that is tradition in itself, is a very fount of authority for the details that constitute the tradition of fine service, and it is from their great stocks that we have chosen the crystal and silver that bring glory to the wines in these photographs. The champagne (on the opposite page) is being iced in a silver-plated wine-cooler of Sheffield design, ready to be poured into Waterford champagne glasses. The slender neck of the Rhine-wine bottle (left) emerges from the ice in a silver-plated cooler, a reproduction of a Sheffield design, dating from ice-less days when spring-water was the medium for chilling wine. Traditional Rhine-wine glasses in Chinese Chippendale design surround it. The full-bodied claret (right) stands on an old English wine-coaster of Georgian design (from Tiffany and Company's collection) while it acquires room temperature, and claret glasses of cut crystal await it. The sherry (in the photograph at the upper right, on the opposite page) is presented with a modern gesture, in a crystal decanter surrounded by clever modern glasses



CHAMPAGNE IS ICED IN A WINE-COOLER OF SHEFFIELD DESIGN



MARTINUS ANDERSEN



CUT CRYSTAL GLASSES AND A GEORGIAN SILVER COASTER FOR CLARET • (ABOVE) DECANTER AND GLASSES OF MODERN CRYSTAL FOR SHERRY



MRS. FARLEY, INC.

FOUR PHOTOGRAPHS BY REMIE LOHSE

PECK AND PECK

HOYNINGEN-HUENÉ

FOR CURB OR COUNTRY

• Hand-knit and incredibly chic is that seven-eighths length cape above, with a short vest that buttons snugly over a two-piece, rib-knit dress—all in raspberry-red. Peaked velours hat from Gladys and Belle

• Camel's-hair in medium brown is used for the suit, top-coat, and hat in the second photograph—perfect to wear to football games

• All gloves on these pages from Norman Blum

• The lady with the dog (on the opposite page) wears a beige corduroy jacket and skirt, both buttoned straight up the front, and a brown felt hat with a jaunty beige feather —smart both for town and for country

• A raspberry-red blouse and a plaid skirt in raspberry, beige, and brown combine in the hand-knitted costume at the upper right. The brown felt Descat hat is from Dobbs



WORTH'S NAVY-BLUE TAUPÉ FELT HAT



PECK AND PECK

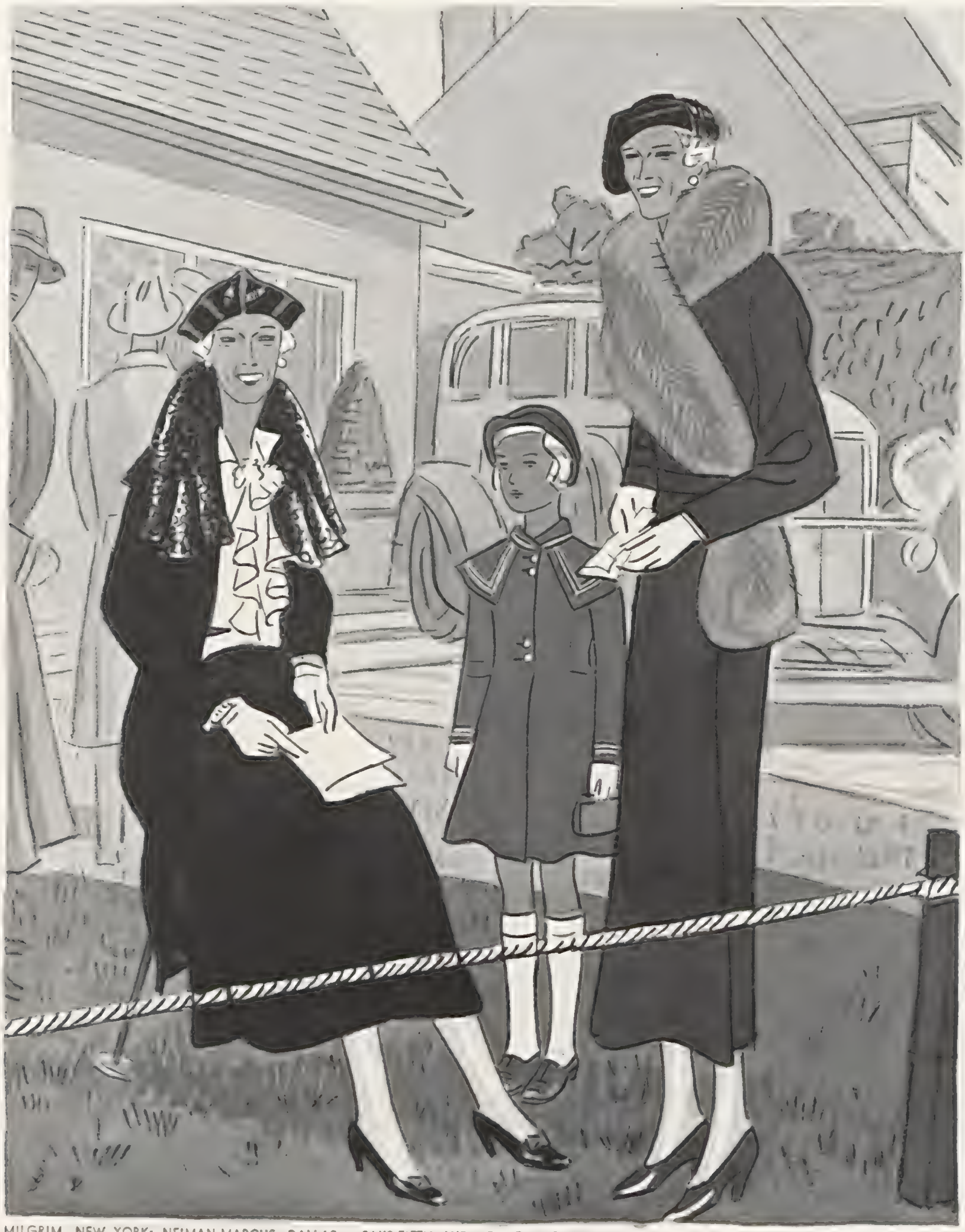
MRS. FRANKLIN, INC.

NORST, PARIS



DESCAT'S RED FELT HAT WITH A STITCHED CROWN • DESCAT'S SLOUCH HAT OF GREY FELT • TALBOT'S HIGH-CROWNED GREY FELT HAT • (ALL THREE HATS FROM SAKS-FIFTH AVENUE)

HOLDING THEIR OWN



MILGRIM, NEW YORK; NEIMAN-MARCUS, DALLAS • SAKS-FIFTH AVENUE, NEW YORK AND CHICAGO • LORD AND TAYLOR, NEW YORK



JAY-THORPE, NEW YORK; POWELL'S, CHICAGO

• These modern grandmothers are extraordinary. By keeping their figures trim, their brains alert, and their eyes open to the world, they not infrequently run rings around their juniors. Not only that, but they can—if they're wise—dress with great chic without in any way losing their dignity. To this end, the clothes on both these pages were chosen

• The first suit over on the opposite page is of black broadcloth with a collar of Persian lamb and a flattering blouse of fuchsia crêpe. The hatter's plush hat (from Milgrim) is a new version of the classic toque

• The black cloth coat is distinguished in its simplicity and its new stole collar of silver fox. The silk velours hat is also from Lord and Taylor

• The little granddaughter wears an English style blue wool coat with a removable cape and braid trimming. This model is from Saks-Fifth Avenue

• "Be Your Age" is an ambiguous command, especially when a mother and her married daughter can obey with equal success in the same dress—such as the one at the left of black slipper crêpe with a vestee and bow of stiff white slipper satin

• Below, grandmother appears with her husband at the theatre in black velvet and rhinestones, with a cowl cape that comes off for more formal hours



BERGDORF GOODMAN, NEW YORK; BLUM'S VOGUE, CHICAGO

Deep Velvet

TOP TO TOE





• Let's start with the evening, when velvet—soft and clinging, or rich and stately—is at its best. The gown at the left, in black, has a sweeping train, a daringly low back, and a bracelet neck-line in front; from Saks-Fifth Avenue, New York and Chicago

• The stately, floor-length coat of blue velveteen is fitted tightly at the waist and has large square revers of sable-dyed kolinsky. From Hattie Carnegie's Ready-to-Wear

• Versatile velvet adapts itself nicely to tailored street clothes, such as the green corded velvet swagger coat at the left (opposite page). It has patch pockets and leather clips and is worn with a slim woollen dress with a high velvet collar; Bergdorf Goodman. The stitched velvet buccaneer hat is from Sally Victor
• Soft green velvet is used for the slim-skirted dress beside it. The blouse is shirred under the small, youthful collar and buttons down the front, and the sleeves are gathered into tight, narrow cuffs; from Russeks

• Marjorie Dunton designed the softly tied yoke and full sleeves of black velvet in the sketch at the upper right. You slip them on over a plain crêpe dress (daytime or evening) to give it a new and dashing appearance; Saks-Fifth Avenue, New York and Chicago
• The straight mustard coloured velvet scarf sketched beside it is pulled together softly under the chin by a brown woollen cord that runs through eyelets—a novel way of avoiding bulky knotting around the throat. This is effective with a woollen suit or coat; Bonwit Teller

• The lavish array of accessories below proves how deep velvet has sunk into our wardrobe. The red muff-bag will warm your hands and hold your money; Hattie Carnegie
• Screaton gloves; bagheera palm; Saks-Fifth Avenue
• Long woven velvet gloves from Lord and Taylor
• Velvet evening bag with a shirred skirt; from Altman
• Novel tucked daytime bag with a puffed top; from Best
• Velvet afternoon bag with metal trimming; Miss Penn
• Delman sandal and opera pump; Saks-Fifth Avenue
• Brown velvet Slote and Klein tailored belt; Macy's









• All three hats above count on velvet for their charm. The open Reboux evening model shows as much hair as possible; in black; Lilly Daché
• The slanting bit of blue velvet and black grosgrain is Reboux's suggestion for afternoon; Lilly Daché
• The amusing black pill-box has a demure veil; Florence Reichman
• The cocktail or dinner suit (right) of black uncrushable velvet has a flaring tunic coat, a lamé under-tunic, and a slit skirt; Bergdorf Goodman



VOGUE'S *finds of the fortnight*

SELECTED BECAUSE—the new off-the-shoulder décolletage is smart for autumn evening gowns. The Empire gown at the far left, above, shows it charmingly. There are also short puffed sleeves and a skirt with four deep slashes below the knee. Of transparent velvet, with crêpe flowers at the bodice. Best; $40

SELECTED BECAUSE—the tunic is an important evening silhouette. This tunic gown (centre) has the bare-shoulder décolletage, a velvet sash, and flowers on the bodice. Of crisp, yet supple La Tosca velvet. Bonwit Teller; $50

SELECTED BECAUSE—the picture frock is one of the newest of autumn silhouettes. This one (right) is of the new satin taffeta and has a full, velvet-banded skirt that sweeps the floor, a closely fitted bodice, and tiny sleeves. The high neck-line has a bit of velvet trimming and a velvet bow. From Lord and Taylor; $50



SELECTED BECAUSE—the long-sleeved frock is a noteworthy dinner fashion. This one (left, above) is of La Tosca velvet and has a deeply slit skirt and revers on the low back décolletage—both faced with satin. The front is cut in a low V, too, and is trimmed with flowers, From Russeks; $50

SELECTED BECAUSE—this (centre) is another version of the long-sleeved dinner-dress—one so simple that you can wear it and wear it. Of diagonal cloqué crêpe, it is trimmed with a rhinestone buckle on the belt and a rhinestone clip at the neck-line, above the slashed back. Franklin Simon; $30

SELECTED BECAUSE—this dress (right) has a long-sleeved tunic over a simple sheath evening gown—two dresses in one. The slightly flared tunic is of colourful lamé-shot cloqué; the dress is of black silk crêpe. The Tailored Woman; $40

YOU CAN BUY THEM IN NEW YORK AND OUT

No matter what part of the country you live in, you can still buy Vogue's Finds of the Fortnight. Turn to page 128, and you will find a list of the shops that have them. If no shop in your town appears on the list, write to Vogue, 420 Lexington Avenue (please enclose a stamped and addressed envelope), and we shall gladly send you the name of a shop located conveniently near you

Practical dressmaking



• Frock No. S-3750 crystallizes one of the newest silhouettes. Its pencil-slim skirt, which is slit at the side, is perfectly balanced by the loose, swinging panel in back. Of Skinner's silk crêpe. Designed for sizes 14 to 42

• Frock No. S-3748—For teas, luncheons, and bridge is this dress of Cheney's Lyons-type velvet, with a tiny, upstanding collar. Designed for sizes 14 to 20; 32 to 38

• Frock No. 6804—The tunic silhouette in one of its smartest versions. New, too, is the wrapped surplice back that buttons under the arm. Silk crêpe and silk satin are good fabric choices for this. It's designed for sizes 14 to 42

• Frock S-3746 tucks a kerchief under the collar. It has a tailored bodice and slim skirt. Of Belding-Heminway-Corticelli crêpe. Designed for sizes 14 to 20; 32 to 38


6795
6796


6798


S-3749


S-3751
S-3749

• Blouse 6795 Skirt 6796—Gleaming lamé from Foreman for the blouse; rich velvet for the skirt; that's the suave combination chosen for this cocktail costume. It is designed for blouse sizes 14 to 42; skirt sizes 25 to 36
• Frock No. 6798 is smart for dining and dancing. It is made of Alamo Crêpe of Crown Rayon and Seraceta yarns from Duplan. Designed for sizes 14 to 20; 32 to 38

• Frock No. S-3749—A slit up the front of the skirt; a shirred panel that releases its fulness just below the hips in back; and a deep décolletage are details of this frock of Skinner's satin. Designed for sizes 14 to 42
• Wrap No. S-3751 stops just above the knees and may be made with or without the back panel. Openhym's "Karess" velvet is smart for this. Designed for sizes 14 to 42

BACK VIEWS OF THESE DISTINCTIVE NEW MODELS ARE ON PAGE 102

PATTERNS MAY BE PURCHASED FROM ANY SHOP SELLING VOGUE PATTERNS, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; 1196 THE MERCHANDISE MART, CHICAGO, ILLINOIS; OR 523 MISSION STREET, SAN FRANCISCO, CALIFORNIA; IN CANADA, 360 ADELAIDE STREET, WEST, TORONTO, ONTARIO. PRICES WILL BE FOUND ON PAGE 126.



Shop-hound

Tips on the shop market



SHOP-HOUND'S eyes are a little blurred from looking at all of the new and startling fashions—which explains the diamond-and-platinum lorgnette turned on Schiaparelli's new hat inspiration. No hat could be more diverting, more last-minute news, or more utterly desirable. Bloomingdale's has a way of getting hold of a perfect Schiaparelli hat every season and doing big things with it within the price range of every one (this one, of felt, will cost about $8.50). The pointed crown flops over like a court jester's cap, and the brim curves up on the sides and down in front as if it were the only natural thing for a brim to do. It's one of those hats that should certainly crowd Bloomingdale's escalators with Schiaparelli fanciers.

• That satisfactory dress shop called Gervais has moved right across from the Cathedral on Fifty-First Street—number 5, to be exact—where there is a lot of room to show you all the things that have just been brought back from the Paris Collections. Not that those in charge want to sell you expensive French models, but they will copy them for you, seam-and-fabric perfect, and without a fitting every time a pin drops out. They have a Chanel suit made of quite the best-looking woollen that I have laid my eyes on—one side is chamois coloured, and the other that deep Chanel-red, and it has a sleek duvetine surface. The suit is made on the chamois side, with revers and gilet on the red side. Then there is an Augusta-bernard dinner-dress of stone-grey crêpe that you won't see everywhere, for it is too hard to copy. It has one of her famous floating scarf arrangements around the neck, a knee-length tunic that is shirred from below the waist, and a shirred underskirt that bells out at the hem. These made-to-order gowns sound very luxurious—and so they are, but Gervais dresses enough young married women and girls on allowances to know that it is a good idea to have some smart moderately priced ready-to-wear dresses around for them (as low as about $40). They like their customers and are perfectly delighted to dress them, no matter what the state of their purses.

• A rain-coat's only excuse for existence is to keep you dry, and when it isn't busy doing that, it should be self-effacing and disappear. This is my idea and McCutcheon's, too, apparently, since this shop has some oiled silk ones that you can roll neatly and put in a six-inch envelope that tucks away in your purse or pocket. What's more, they are smart rain-coats with swagger flare and jiffy fasteners all down the front, and they are large enough to be worn over another coat. There are a lot of other virtues to this oiled silk: you can't put your finger through it (I tried); it can be washed or cleaned; it will not crack or stick; it weighs only six ounces and will keep out cold winter winds. General Electric chemists have been busy with test-tubes and temperatures for years, perfecting the process for making this thin Japanese silk waterproof without the addition of rubber. And now you have these coloured rain-coats in minute cases for about $11. I rolled one up and put it in a case before I believed it could be done. I think it is a trick—but a good one.

• The caryatids holding up the frieze on the Parthenon have managed to look pretty effective for several centuries in their pleated robes. Fortuny, that wise man, has figured out that classic lines are above the fickle changes of fashion, and he goes on making his pleated satin Grecian tea-gowns year after year—and they go on being about as beautiful as anything a woman can wear in her own home. He has some secret way of pleating, so that his gowns cling to you alluringly forever and ever, and you can roll them up and tuck them into the corner of your suitcase without a thought about wrinkles. They are all in Fortuny's own subtle colourings, and the prices begin at about $135. Fortuny has, also, some new house or evening jackets with rich gold Persian designs all over the finest velvet, which is dyed and redyed until an antique softness of colour is achieved. He will make evening bags of the same fabric for about $35. The gold-printed cottons at this shop are quite lavish enough for me, and you can order bags (at about $15) or package-type cigarette-cases (from about $5 to $7), choosing your own designs and colour. Every one knows about the Fortuny cotton prints for curtains or hangings, but not every one knows that they can be had for as little as about $2 a yard and that Fortuny will make your curtains or pillows or anything you want. The tiny shop at 509 Madison Avenue is a den of activity. I've discovered, too, that Fortuny can be induced to part with any of the charming pieces of Venetian furniture and will repair any of your inlaid pieces that are suffering from an overdose of steam-heat. Once your furniture has been well gone over, you should have no more trouble with bulging seams or bits chipping off.

• Out-of-towners must wonder why Shop-Hound doesn't snoop in their town once in a while and suggest clothes that they can buy in their own shops. There is nothing that (Continued on page 104)

• Shop-Hound practically lives her life in the shops of New York. While she can not undertake shopping commissions, she will be glad to give information. Write her at Vogue, 420 Lexington Avenue



The Beauty Creation of the Future

HORMONE BEAUTY MASQUE
by helena rubinstein

NEW! The creation of a cosmetic genius — perfected after years of research and collaboration with foremost European scientists. A pink silken-textured beauty preparation embodying the actual hormones of youth.

You brush the HORMONE BEAUTY MASQUE over your face and throat and immediately it begins its marvelous work. You really feel new life stirring in your skin. Hungry tissues are being nourished, revived. Drooping, weary muscles gain vigor, new firmness.

After a half hour or so, you lift the Masque away and with it go lines, wrinkles, drabness — the look of age. Your face and throat emerge radiant, resculptured — lovely beyond belief! . . . In her new HORMONE BEAUTY MASQUE, Helena Rubinstein brings something of the great art and science of her Salon beauty treatments, right into the convenience of your home.

Give yourself the HORMONE BEAUTY MASQUE now when the social season demands brilliant beauty of you . . . Marvel at the ease and speed with which it works . . . Luxuriate in it — for it is an aesthetic delight to use! HORMONE BEAUTY MASQUE — 30 treatments to jar. 7.50.

YOUTHIFYING HERBAL MASQUE
QUICK PICK-UP BEAUTY TREATMENT

Composed of rare youthifying herbs, this unique creation quickly restores radiance to faded, fatigued skins, and new firmness to drooping contours. A vital necessity all year round. Use it daily before dinner or before going out — or at least three times a week. A little miracle-treatment when your beauty must be at its best on short notice! 2.00 jar contains 10 treatments; 5.00 jar contains 25 treatments.

DAY-BY-DAY BEAUTY CARE

Cleanse with HERBAL CLEANSING CREAM. New! No other cream in the world like it! Infuses the tissues with new life, new youth instantly! 1.50 to 7.50 . . . Nourish with YOUTHIFYING TISSUE CREAM and see your skin grow smoother, softer. Marvelous for dry skin, lines, wrinkles. 2.00, 3.50 . . . Close the pores and gently brace with SKIN TONING LOTION. 1.25, 2.50 — or for dry skin, ANTI-WRINKLE LOTION (Extrait). Unequalled also for youthifying tired, lined eyes. 1.25, 2.50.

Helena Rubinstein Beauty Preparations and fascinating Parisian Make-up available at her Salons and all smart stores . . . Individual beauty advice awaits you at the Salon and fascinating news about the latest Paris make-up, too. Come in for consultation, without obligation. Or come for a beauty lesson treatment — indispensable to every smart face, especially at this season.

helena rubinstein

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PARFUMS
WEIL
PARIS
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The
ZIBELINE
LIPSTICK
A lipstick of the highest possible quality
contained in a jewel-like case of
natural walnut and pink gold.



NELSON

These are the smart containers for the new Mary Dunhill Devonshire cosmetics about which you can read below. The jars and bottles are in a soft pink shade, and a gardenia, the scent which characterizes the series, adorns the boxes of powder and perfume

ON HER DRESSING-TABLE

IF Dunhill has meant lighters and tobaccos and tweeds to you up until the present moment, you will have to enlarge the scope, for some very special cosmetics have arrived in the New York shop under the name of Mary Dunhill Devonshire preparations. There are a number of significant points about these cosmetics—not the least among them their appearance, as you can see from the photograph above. But the thing that appeals to us especially is that this is a well-styled line. To our mind, styling a new cosmetic line well is as important as styling a new fashion line, and the Dunhill series seems to comprise everything that is needed to take good care of different types of skin, in an admirably compact group. Mary Dunhill, the sponsor of the series, is well known as a beauty specialist in London, and the Devonshire part comes in because these preparations are intended to impart that beautiful natural glow to the skin which seems to be the prerequisite of those who inhabit the Devonshire countryside.

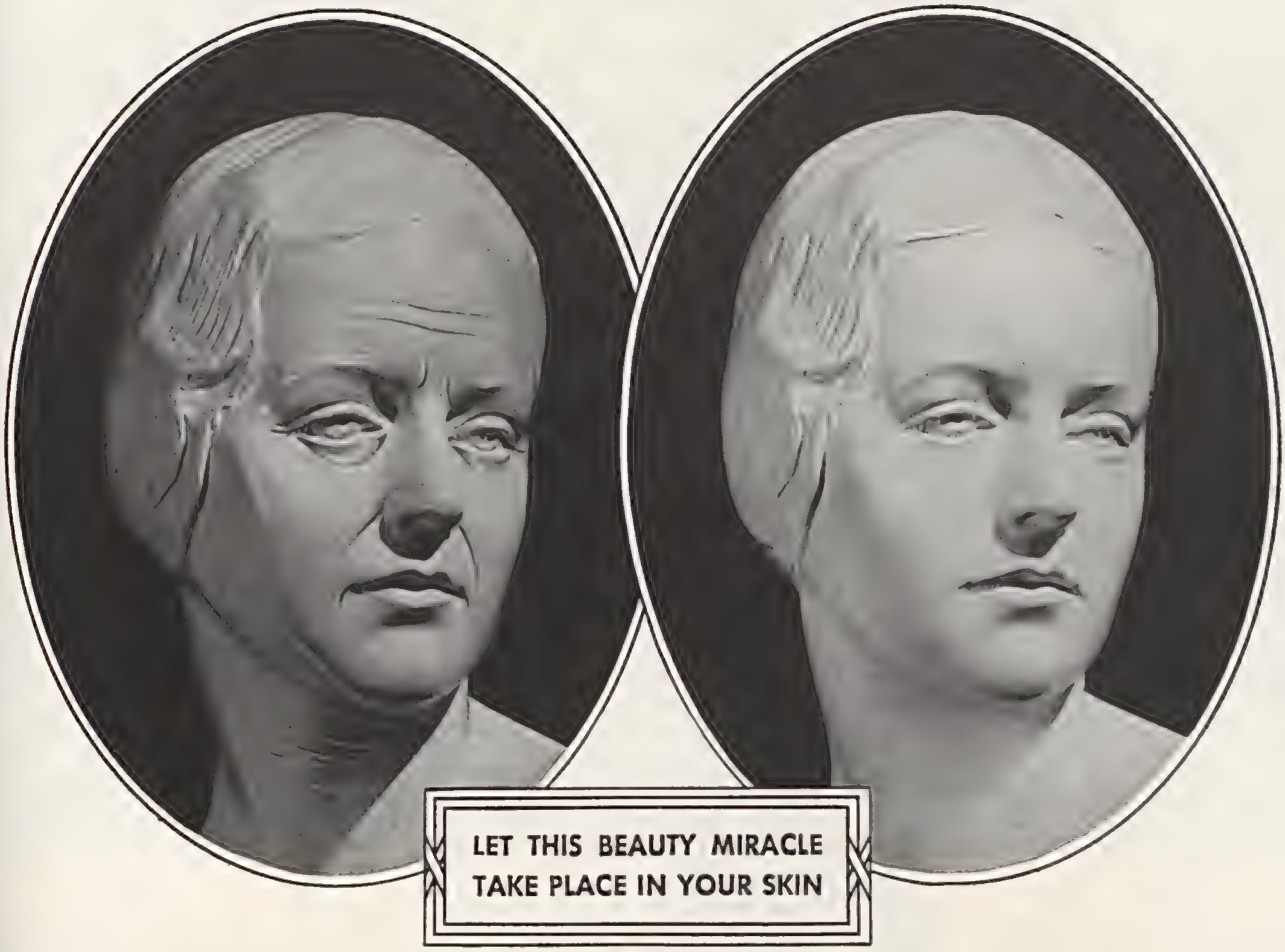
Among the special points to be remarked is that the cleansing cream is slightly stimulating, a quality which aids in its work of thorough cleansing by helping to dislodge all impurities from the pores. The astringent is compounded of herbs and is particularly helpful for use on older skins. The skin tonic is light and mild, the perfect thing with which to remove cleansing cream. The nourishing cream seems unusually penetrating. The liquid hand cream softens immediately, and its fragrance lasts. The make-up tonic, a preparation which is unique, so far as this department's knowledge goes, gives a fresh outdoors glow, and won't come off until you take it off. The powder, in six well-chosen shades, is scented with a true gardenia fragrance, and "Frou Frou du Gardenia," the perfume that Dunhill introduced at the opening of the New York shop, is now in a charming new ridged crystal bottle. The creams are packed in pale pink jars, very pretty and feminine, and the crystal flasks have pink tops. For the present, you can buy the Mary Dunhill preparations only at Dunhill's in New York, where it is fun to shop, anyway. But they will soon be migrating to your favourite shops throughout the country.

• Of course, everything in connection with Rockefeller Center is super-colossal, and the hair-dressing establishment there is no exception. It looks like a dream of hair-dressing shops suddenly come true, and its proud inhabitor is Emile, Your Hair-dresser. The salon is flooded with light and is completely air-conditioned. Every booth is a triumph of comfort. If you wish to commune with your thoughts while your hair dries, you can do so in a sound-proof booth. You can telephone with one of those plug-in phones. Shampoo hoses and sprays snap out of sight into the walls. Tonics and such that you expect to come out of bottles come forth from little faucets. And, amidst all this glory of surroundings, not only is your coiffure done smartly, but the hair itself receives excellent treatment. Emile insists that a full half-hour be allowed for the shampoo alone, so that there is time for plenty of brushing and scalp massage. He sets the wave without a lotion because he thinks that is better for the hair. And he has inaugurated one system that we consider a major triumph. For a very small sum each month, his regular clients can stop in at the salon as often as each day, if necessary, and get all the little touching-up points they need—ends curled up, polish changed, fresh make-up—those *petits soins* that make you a glamorous creature at cocktails, even if you've been shopping all day.

• If you are considering a bit of rehabilitating of your hair and scalp with your own fair hands, possess yourself at once of a Stranzit hair-brush. These Stranzit brushes—which are children of the Prophylactic Company (Continued on page 100)

ARE YOU A "One Cream" Woman?

HOW TO FIND OUT FREE!



LET THIS BEAUTY MIRACLE TAKE PLACE IN YOUR SKIN

SNIP the coupon at the lower right-hand corner of this page and learn without cost if you are one of those fortunate women who can get along with a single cream.

Incredible as it seems, DELV will answer every need for the daily care of the average skin. It is truly different from any cream you have ever used, both in its texture and its effect upon the skin. It cleanses, nourishes, clarifies—it literally creates a new skin texture.

And you need not risk one penny to prove these claims to your complete satisfaction. Just mail the coupon now and check every statement we make by using the sample jar we will send you.

The story of 537 women

Before a single jar of DELV cream was placed on sale we gave it to 537 women and told them to use it exclusively, for every beauty requirement.

We expected an enthusiastic report, but when 511 of these women turned in glowing stories of the miracle this cream had worked in their complexions, we knew our years of research had not been in vain.

If you have an average skin, you are really a "One Cream" woman. In other words, DELV is the only cream you need to use for cleansing, nourishing and clarifying your skin.

You will say that DELV is the most satisfactory cream you have ever used; that it brings greater benefits to your skin than you have ever believed possible.

Won't you make the DELV *test?*

Realizing there is nothing like personal experience with DELV to convince women of its value, Primrose House asks you to try this marvelous new all-around cream without costing you one penny. Simply fill in the coupon below and mail it to us for your sample jar. If you wish a full-size jar of DELV today, it is on sale at leading department and drug stores. The price is amazingly low, only one dollar.

Primrose House



DELV

PRIMROSE HOUSE V 10-1
595 Fifth Avenue, New York

Please send me without charge a sample jar of DELV. I would like to try DELV by using the Cream exclusively until the jar is empty. (Print name and address)

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Always welcome

Today... tomorrow... sometime soon... marks a day important to someone who is important to you. And... every occasion that calls for special notice, calls for Whitman's Chocolates. For Whitman's is always the welcome gift in candy. Doubly welcome... for it is America's finest, and it is from you!

Every desire in candy is satisfied with Whitman's delightful variety of costly nuts, luscious fruits, delicious honey nougat, fluffy marshmallows, smooth creams, tempting crisp and chewy centers... in Whitman's incomparable chocolate coatings. Here is the gift supreme in candy!

Your Whitman Agency has beautiful packages, for every occasion, every taste... fresh, direct from us... at 25c to $7.50. Why not make your selection now?

The SAMPLER
America's best-liked box of candy — 17oz., $1.50 — also 2, 3, 5 lb. sizes.

The FAIRHILL
Outstanding box of candy at $1 lb. Also 25c, 50c, $2, $3, $5 sizes.

The thing to do... take... give... send

Whitman's CHOCOLATES

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LEAN ON ME

(CONTINUED FROM PAGE 73)

seven of my preference, but neither finally my favourite.

Let's try another: an ivory as slim as a water-nymph, clenched into a delicate fist for a handle. I picked this up in an antique shop in Canterbury. That was a good day, for there I also found a clear crystal glass one; and an old yellow ivory topped by a dragon's head, the rest of the handle elaborately carved with little flying birds among foliage and twisting snakes. There seemed at first something vague and muddled about this carving, until a bright friend realized that it must have been originally used by the Mandarin who owned it, as a parasol handle; if one carries it upside down, the birds emerge from chaos into perfect patterns. Apparently, it had passed into the ownership of a Mr. William Boone, whose name was inscribed on the small silver plate between the ivory top and the coffee-stick. I think he must have been a tea-planter, and when he came home, his friends must have said: "Gee, William, ain't you yellow! As yellow as your stick!" And then complained that William's temper wasn't what it had been. It cost me 3s.6d., and I often wish it had been more, for ever since then, all sticks that cost more than 3s.6d. seem to me absurdly expensive.

A STICK FOR OLD AGE

On the same day, I unearthed a sturdy ancient, swelling to a great beak polished by palm and age, which struck me as a good stick for my irascible old age. Supposing one became a Grand Old Woman in the same style as the Grand Old Man of fiction and politics, one could pound fiercely upon the floor with this stick, and go on pounding till one's descendants came running from all sides of the house. A tiny name-plate stated laconically that it had belonged to one H. Melville, with the date 1810. I hoped that it might be the Herman Melville who had written *Moby Dick*, but I could not make the dates fit.

My freak sticks are rather fun. A souvenir of American Prohibition which looks innocent enough until you unscrew the flat white top and pull out a long, slender flask that fits into a concealed hollow more than half-way down: ("Is that brandy inside?" "Yes." "*Real* brandy? Do you drink it?" "Well, I haven't, but I could." "Fancy, real brandy!" People invariably get strangely excited at the notion of real brandy kept in a walking-stick.) Then there is a sword-stick. It was brought to me one day by a very sweet, mild, little old lady who said it had belonged to her brother, a country clergyman, but he was dead, and she had not very much use for it. No, perhaps not. She gave me a Jersey cabbage-stalk, too; large and clumsy and incredibly light. Now watch especially the amazing effect of the stick fitted with an electric light on top, which you turn on by simply twisting it round. For if the cinema attendant goes too far ahead in the blackness with her torch, and I turn on my own to guide my foot to my seat, I can win the audiences' fascinated attention from practically any star featuring on the screen. Every attendant turns positively feverish at the sight of my electric light: "Put it out!" they snap at me.

Let me introduce my country sticks: a fat fellow that holds a tightly folded slim umbrella; a stick that suddenly unscrews in the middle and doubles up and goes into a suitcase; the "Joggleberry," christened from a character who carved sticks in Handley Cross, made by a friend who lived with us in Italy, and cut from my own olive-trees. For once upon a time, I owned three hundred and one olive-trees. I have no possible doubt about the figure, because Mussolini suddenly issued an edict that everybody was to count his trees; and several of us started, all on different terraces, and began counting simultaneously, causing great confusion and overlapping, so that the job had to be left to the Italian gardener alone, and he may not have been sober at the time. But still, call it three hundred and one. The handle of this stick has been polished by time and the warmth of my hand to a most pleasing golden tone with the grain in a darker swirl.

My stout Shillelagh is not Irish at all, but a mixed metaphor: for it was given me by a Dane in Sussex; it is twisted round and round in descending spirals, because for many years it had been clasped in a honeysuckle embrace, and passion has left its mark. When it was first given to me, I took it to a stick-shop to have it straightened, and the stick-shop varnished it with a brilliant, sticky, malodorous varnish that still clings to it in places and prevents it from being quite a favourite.

The next stick in the rack takes a high place in my affection: a simple crook in nut or holly—nut, I think: the silver band round it bears the inscription G.B.S. from Ll.G. Bron-y-de. Mr. Lloyd George marked it down when we were walking across one of his fields in the spring, prophesied that it would grow strong and straight in the autumn when the sap had ceased to flow, and tied his handkerchief round it so that he would know it again when the right time came for cutting.

CACTUS, PALM, AND BAMBOO

From the Mohave Desert in California, I brought home sticks made of cactus and palm, the cactus very light and porous, the palm smooth and bland and curved like a scimitar. The latter was given to me by Clemence Dane when we were together in Hollywood and went out for a week-end to Palm Springs. That trip also resulted in a brightly painted Mexican stick, bought at the Grand Canyon. I picked up a small lump of the Canyon itself at the same time, and leave it lying on my desk to convince myself that I have actually been there. A lacquer stick from Malay, yellow and red, and a bamboo with Chinese lettering on it and a snake exquisitely carved around it in fine spirals, represent what I am pleased to call "honourable loot." That is to say, somebody pinched them for me from somebody else, and I pretended not to be aware. They say that it is difficult to carve bamboo; the wood is so soft. (Continued on page 106)



The Opening of a Door

Music, to children, is like the glamour of a secret room. To its enchanted threshold, some sure instinct guides them. . . . The discerning parent knows this, and, through the crowded corridors of youth, early conducts the sensitive child into a realm of wonder and delight.

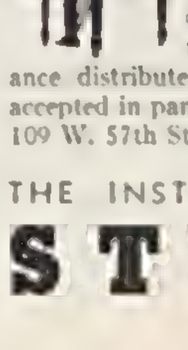
Yet if musical training had as its only goal success on the concert stage, parents might wonder whether the hazard were worth the effort. Genius, even today, is all too rare. But fortunately, music is something more than bright lights and fame. . . . It is a personal escape from world-weariness, a joy, an adventure in fascination. To translate, on a Steinway, the spirit-stirring moods of music's immortals is well within the opportunity of almost every child.

That a child should learn on a Steinway, at once the strongest and most perfect instrument, is the considered opinion of informed parents and teachers here and abroad. Impressionable talent must be developed undistorted . . . the youthful ear attuned to correct tone and pitch. . . . And, in a subtle manner, a Steinway in the home connects the child with a distinguished musical tradition. Virtually every great pianist from Liszt to Hofmann has used the Instrument of the Immortals.

For all its excellence, the Steinway is a piano that can easily find a place even in the home of very modest income. You need not wait until you have the full purchase price at hand. Simply make a small down payment, and the balance will be conveniently distributed. And your Steinway will be delivered *at once*.

THE NEW STEINWAY ACCELERATED ACTION

Accelerated Action, a new and wholly exclusive feature of every Steinway, increases the power and beauty of the piano's tone, permits greater precision and speed, reduces measurably the effort required in playing. This is an improvement of historical importance both to the young student and to the most accomplished pianist. Yet the cost to you is no greater! See . . . hear . . . play the new Steinway today!



THE STEINWAY BABY GRAND FOR AS LITTLE AS

$1175 SMALL DOWN PAYMENT

Balance conveniently distributed

There is a Steinway dealer in your community, or near you, through whom you may purchase a new Steinway with a small deposit — the balance distributed over a convenient period. Used pianos are accepted in partial exchange. STEINWAY & SONS, Steinway Hall, 109 W. 57th Street, New York City, just west of Sixth Avenue.

THE INSTRUMENT OF THE IMMORTALS

STEINWAY



"CARLTON"

Lustrous black caracul of fine quality achieves new distinction in a slim coat with flattering collar detail.

Stein & Blaine INC.
13-15 West 57th Street, New York

LEAN ON ME

(CONTINUED FROM PAGE 98)

Another very light stick wrapped in a single snakeskin is a typical example of how a collection swells: a gentleman was passing through my hall for the first time, and he said he *believed* he had a stick at home which he *supposed* I would not care to have, but still, as he *never* used it—? It always takes a great deal of effort and eloquence to allay such diffident fears that you may not care to have it. Gladys Calthrop gave me a rather curious stick which she had picked up in the Caledonian market. The wood was knobbled like an Irish blackthorn, and the top was a carved crown in some darker wood. They say, but again I am not sure of my facts, that the crown was a symbol of office that the Bow Street runners used to carry on their tipstaffs.

To return to elegance and the toilet, here is a Viennese dandy, a "Gigerl," with an amber top; and a graceful Regency rake in polished walnut, so dapper and confident and so exaggeratedly slender that, as these are qualities I admire, it takes its place among the first seven in my romantic esteem.

And here is one with a curved handle of ivory, ebony, and agate laid together in alternate rings, very like a dish that they are fond of serving as a *plat du jour* at Boulestin's: Kebab, which is rolled off a skewer in precisely the same curve: a bit of bacon, a bay-leaf, a bit of liver, and so forth. And here is a tall blue stick with a handle of dyed shagreen and a tassel. And here is one that, like the bamboo, recalls Æsculapius, the physician, with the symbol of the snake of wisdom carved around it. . . . And a jolly stick with a Negro's head on top, wistful and pouting. . . . And a white holly. . . .

And I still have not been able to point out to you my favourite of them all. Probably, as always, it is the stick which has not yet been given to me.

ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 96)

—are designed especially to give a vibrating massage. The rows of wave-like bristles are spaced so that they cleanse and polish each hair, and the narrow back is adapted to a rolling motion that causes the vibration. Explicit directions for the massage brushing come with every Stranzit brush, and the best way to go about it is to take your brush firmly in hand, sit in front of your mirror, and brush according to instructions. The vibrating movement dislodges every fleck of dust or dandruff, and it will not affect your wave. You will find these Stranzit brushes in all the leading department stores. And while you are considering them, you can give an eye to another new Prophylactic brush, this time a tooth-brush that is especially intended for masculine usage. It is a larger brush than the usual ones, with four rows of sturdy, resilient bristles, and the handle is a good size for a man's grasp. This brush has the two special Prophylactic features that make their brushes famous—tufted bristles for reaching into every crevice and the sealing of the bristles into the handle so that they won't come out.

• If you encounter Dorothy Perkins as a name new to you at your cosmetic counter, look for two rather special items in this series. One is a preparation known as New Plex, which is a facial treatment not quite like any other we have encountered. It is a sort of solidified white cream. You moisten it and spread a thin mask over your face and leave it there for fifteen minutes. When you wash it off with cool water, your face looks not only fresh and rejuvenated, but lighter. It is not the action of a bleach, but an effect like a very fine, flattering powder foundation. A second noteworthy item is the Rose Lotion. It is a rather violent rose in colour, but don't be misled by that, for it is an extremely pleasant lotion, to be used as a quick morning cleanser and ideal as a powder foundation or as a night preparation for the oily skin that finds a cream too heavy. Rose Lotion is excellent for hands, too, and elbows. There is a nice version of the liquefying type of cream in the Dorothy Perkins series, as well as supplementary creams and a fine face powder, and all the prices are moderate. If you can't find these preparations in your favourite shop—they are just being put into general circulation—, write to us, and we'll tell you where to find them.

• A new high in elegance awaits you at the cosmetic counters of Saks-Fifth Avenue. You will find it under the name of Osme, and you put it on all over you before you take your bath. It is a milky liquid with a delicate fragrance, and it perfumes you and the water of your tub alike. Your skin becomes beautifully soft under its benevolent touch, and the perfume lingers pleasantly about you.

• Other perfumed innovations, and ones which we find of great merit, are some little widgets from the Qui Sait Company made of wood and delightfully scented. They have tabs with which to hang them over your clothes-hangers, and they are guaranteed to take the odour of cigarettes from out your dresses. The essence which perfumes these is known as Ex Tabac, and this is also made in liquid form to be sprayed around your closets and keep them generally fresh and fragrant. As though that weren't enough, Ex Tabac will also take the yellow cigarette stains off your fingers. The Qui Sait Company also makes those lovely sachet flannels that you used to think could be bought only in France. The flannels in pastel colours impregnated with a lasting scent of fresh variety (such as lavender, rose-geranium, and gardenia) can be purchased by the yard for lining drawers or in finished form in three different sizes. You must buy these direct from the makers in Lexington Avenue.

All dressed up to go places!

Clicquot Club's FULL PINT is joined by a

FULL QUART

As fine a ginger ale as money can buy . . . in a beautiful, new bottle . . . for only **20¢** (PLUS BOTTLE DEPOSIT)

Slightly higher west of the Mississippi. Quart size not available west of Rocky Mountains.



A FULL QUART IS 32 OUNCES

And a full pint is 16 ounces. CLICQUOT CLUB comes in *full quarts* and *full pints*. All ginger ale manufacturers are required by law to print net bottle contents on the label. So look at the label before you buy—and be sure that you get your money's worth!

FULL PINTS • FULL QUARTS

NOT 28 . . . NOT 27 . . . NOT 26 . . . but 32 ounces of quality ginger ale. That's how the new CLICQUOT CLUB *full-quart* bottles measure up!

If you have the least strain of thrift in you (and who hasn't these days?) that's news to warm the cockles of your pocketbook! Honest measure, of course, comes naturally by CLICQUOT CLUB. Since 1881, this fine old ginger ale has come in pints that *are* pints. 16 ounces, not 12. Naturally, its new quarts are *full quarts*.

As for honest quality, CLICQUOT CLUB is made of the pick of Jamaica's ginger . . . aged with selected taste-heightening ingredients . . . blended with pure water from deep rock sources. And CLICQUOT CLUB Pale Dry is really *dry* . . . keen . . . zestful . . . appetizing! Thrifty epicureans are directed to their nearest dealer, where the new CLICQUOT CLUB full quarts are now on display. . . . Clicquot Club Company, Millis, Massachusetts.

Clicquot Club "SODA"

A sparkling water. From deep rock sources. Highly carbonated. In quart and 12-ounce sizes; and in splits for club service.

•

Clicquot Club GOLDEN

If you like a rich ginger taste. Aged ingredients, blended with pure water from deep rock sources. In quart and pint sizes.

•

Clicquot Club SARSAPARILLA

The standard sarsaparilla of the country. Favored for fifty years. Pure and wholesome. In full pints.

Clicquot Club

Established 1881 PALE DRY • "SODA" • GOLDEN



BY MILGRIM

6 West 57th Street, New York

Cleveland Detroit



DESIGNS FOR DRESSMAKING



What you see sketched above and at the right are other views of the distinctive new models that are illustrated on pages 92 and 93. They are designed for sizes: S-3750, 6804, 6795, S-3749, S-3751 in 14 to 42; S-3746, S-3748, 6798 in 14 to 20; 32 to 38; and Skirt 6796 in 25 to 36



VOGUE'S SPOT-LIGHT

(CONTINUED FROM PAGE 81)

"L'Aiglon," "Conversation Piece," "Escape Me Never," with Elisabeth Bergner, "Nymph Errant," a musical show by Romney Brent and Cole Porter.

Review their players: Frances Starr, Elisabeth Bergner, Eva Le Gallienne (whose Civic Repertory Theatre they are managing), Escudero, the Spanish dancer, Lucienne Boyer, whose picture you see on page 80—Boyer, the French *diseuse* who tears out your heart with every movement of her liquid eyes, every husky inflection of her voice.

Here is plan; where the best talents in writing, acting, and directing are consciously fused into production. We predict a brilliant social response to this group. People are tired of the adolescent gambles of fly-by-night producers. They welcome, eagerly, the sober efforts of a group of experts—efforts whose possible failure would not be due to incompetence, but to the inherent hazard in any form of art where human nature plays the leading rôle.

Having completed our sermon for the fortnight, we hasten to explain more fully that bevy of international females on our pages. The beautiful damsel behind the iron grill you may have seen as Anne Boleyn in "Henry the Eighth," where she lost her head with touching dignity. You'll see her before long in "Don Juan"—a British film which rumour has definitely favoured. Oliver Messel designed the costumes, and it's all supposed to be very gorgeous.

Greta Maren is a very young German actress who is making her English-speaking début in a play whose title we blush to admit is "Sexes and Sevens," written by that mentally agile French writer, Alfred Savoir. People who saw her act in a summer theatre say she has great talent and poise.

Rose Hobart was last seen on Broadway as the forbearing young sculptress in "The Wind and the Rain." This summer, she has been playing the leads in plays like "The Shining Hour" at the more elegant theatre-barns and has just finished starring in an independent Eastern movie called "Convention Girl." When Hollywood deprives us of most of our beauty, it's a relief to have this personable young woman remain loyal to the East. Her jewels, incidentally, were designed by that ingenious and very chic young jeweller, Paul Flato.

Notice, please, the feathers in Miss del Rio's hair. You may be wearing something like that to the theatre.

TO OUR CONTRIBUTORS

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Easy . . . to have that "salon-cared-for" look



It's heavenly to sit lazily in Dorothy Gray's Salon and let her experts work over your face . . . bring out beauty you never dreamed you had. Yet, do you know that you can give yourself that same "salon-cared-for" look? . . . use the same exquisite preparations used for famous patrons at Dorothy Gray's Salon? Just sit at your own dressing-table, and do these three simple things . . . the Dorothy Gray "1-2-3 SALON FACIAL."



1. Cleanse

At night, cleanse the skin with a light, melting cream that cleanses deeply each tiny pore. Smooth it on face, neck and shoulders. Always smooth the cream in with a gentle upward motion . . . never drag down. Remove the excess cream with soft tissues. Use *Dorothy Gray Cleansing Cream.* It is a marvelously fine, delicate cream that melts at skin temperature and penetrates quickly, bringing to the surface all dirt and impurities. Skin that is cleaned systematically and thoroughly, you know, seldom has blackheads, whiteheads or pimples . . . troubles that usually come from choked, clogged pores. A clean skin with clean pores functioning properly, is the first essential to beauty. $1, $1.75, $2.75.



2. Soften

Next, pat, pat, pat in a softening emollient cream. Leave a little on overnight. While you sleep, it will ease out lines and wrinkles. This second step is very important because, after your debutante days, the oil glands slow down and your circulation is less active. Your skin just must have help to keep it smooth and soft. Dorothy Gray's rich, fine creams give it that vital help. The Dorothy Gray Patter is also a great aid to circulation. For dry skins, use *Dorothy Gray Special Dry Skin Mixture.* $2.25, $4.50. For oily and normal skins, use *Dorothy Gray Suppling Cream.* $1, $1.75, $2.75.



3. Stimulate

Next morning, cleanse again. Then, dampen a bit of cotton with the stimulating lotion . . . wipe the skin with it . . . then pat up circulation. Watch how fresh and bright it makes the skin. For dry skins, use *Dorothy Gray Orange Flower Skin Lotion.* $.85, $1.75. For coarse pores, and for normal and oily skins, use *Dorothy Gray Texture Lotion.* $1, $2.



HAVE YOU COARSE PORES? EYE WRINKLES? CREPY THROAT? BLEMISHES?

You can quickly correct these troubles. Dorothy Gray makes a special corrective preparation for every skin fault. At leading drug and department stores. Dorothy Gray, 683 Fifth Ave., New York. © 1934, Dorothy Gray

Dorothy Gray

SALONS IN NEW YORK • CHICAGO • LOS ANGELES • DENVER • ATLANTA • WASHINGTON • MILWAUKEE • PARIS • BRUSSELS AMSTERDAM



Kiss Me Quick!

—or kiss me slow what you did will never show

TUSSY'S color never slips from a lovely lady's lips

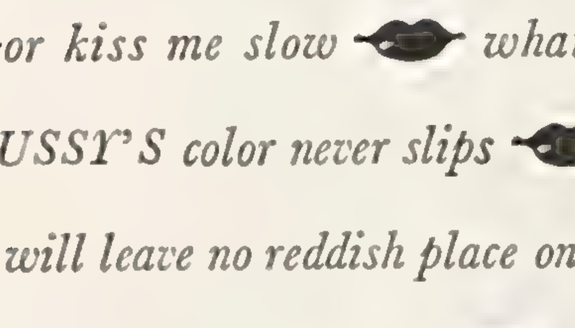
It will leave no reddish place on your strong and manly face

Oh, if women only knew what the TUSSY arts can do

Every wife would be a witch, every girl would marry rich

Keep lips red but never mussy You can do it.

Ask for TUSSY.



TUSSY

COSMETIQUES

LESQUENDIEU . . . Paris • New York

The celebrated TUSSY Lipstick, which originated in Paris, and has captured America, is now the favorite of wise women both here and abroad. Made in five vital shades—Tea Rose, Apricot, Flame, Rose-Coral, Raspberry—on a rich cream base which keeps the lips always provocative and *moist*. Eat, drink, smoke, even kiss all you please, the alluring color of TUSSY lasts and lasts!

Indelible, in gun-metal case } $1.00
Non-Indelible, galalith case }

SOLD BY ALL LEADING STORES

Lipstick • Rouge • Powder • Nail Polish
Face Creams • La Reine Des Cremes

TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 94)

• Right: the love of this new romantic mode—a black velvet dinner-suit, with a sheath dress, a slit skirt, and a bolero • Beside it (extreme right), a ratiné crêpe satin dress sets its sleeves in square armholes; in brown, green, or wine

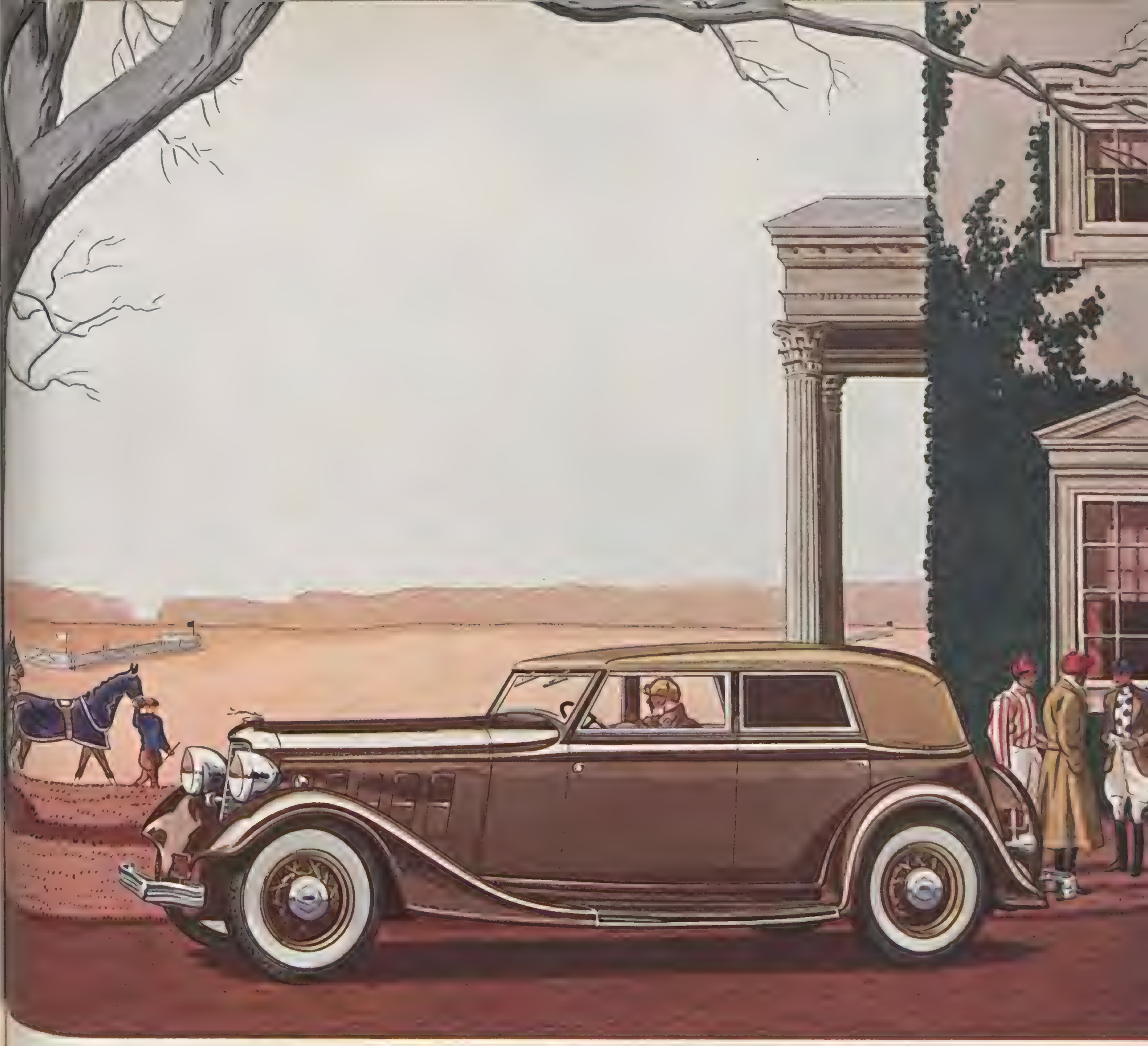


• The gleaming evening dress (left) of nickel matelassé cloth has a square neck in front • For cocktails—a crêpe dress in fuchsia shades; paillettes • All of the models illustrated on this page are Carolyn Modes from Arnold Constable

Shop-Hound would like better, if she weren't chained to a New York desk with only New York bones to gnaw on. However, she has discovered a group of clothes labelled "Carolyn Modes," which are sold in one store in every city of any size in the country—new ones chosen by an expert fashion staff every month. I saw the collection that will be shown in October, and, in it, all the high points of fashion are represented: straight skirts, some slit; dolman sleeves; cowl necks; Russian tunic blouses; Chinese tunics; short peplums—every little trick, though, naturally, not all combined in one dress. They are used so cleverly and intelligently that every dress in the collection is wearable, as well as smart. The fabrics are of the best quality—soft woollens and pure silk—, and the prices are reasonable, ranging from about $24.75 to $45. Arnold Constable carries them in New York, and there is sure to be a store in your city that carries Carolyn Modes, too. You can see a few examples illustrated above, which should spur you on to finding them.

• If you have always been a little awed by Jaeckel's impressive portals and have felt that your purse was too slim to aspire to the furs inside, now is your chance to walk boldly in, for this shop has gone democratic and installed a ready-to-wear department. You can count on Jaeckel to give you nothing but the best furs, because it has a reputation for quality to live up to (one of the penalties of having a good reputation), and the ingenious staff has spent the dull summer months working out good designs for you. Believe it or not, you can get a coat as inexpensively priced as $150, Jaeckel label and all. There is a leopard cat model (at about $220) that would give any one the audacity to wear spots. There is nothing foster-child about this new department; in fact, I suspect that it is rather a pet with Mr. Jaeckel at the moment, as he is putting such smart young New Yorkers as Marjorie Oelrichs in to give you their personal attention.

• You know those sentimental people who change their voices into sickening coos when they speak to your dog—well, I'm all six of them. And when I received a menu from the Canine Catering Company the other day, my one desire was to give a perfectly balanced dog dinner-party at once. I was torn between the Veterinary Meal (about 17 cents a pound) and the Kennel Meal (a cent cheaper), for they're both tempting. You can have fresh lean beef, a vegetable, beef broth or tomato-juice; shredded cabbage; zwieback or Shredded Wheat in separate containers; goat's milk or cod-liver oil on the side, if you choose, and all delivered to your ice-box in sanitary containers three times a week. You can order table d'hôte or have your vet make up a diet to suit your dog. It is all sanitary and inspected to the last degree. I'm sure this company wouldn't approve of your dog gnawing a bone after you. It really is the cheapest and most satisfactory way of feeding (Continued on page 106)



THE FIVE-PASSENGER CONVERTIBLE SEDAN-PHAETON

The LINCOLN

It is no coincidence that next to many a sportsman's affection for his horses is his pride in the car he drives. Courage, endurance, power, speed in the one have their almost animate counterpart in the other. The conquests of the Lincoln are decisive. A college student driving steadily from Pittsburgh to Denver . . . a citizen of Michigan who has spent on replacements less than $100 in 79,000 miles . . . a Florida business man purchasing his eighth Lincoln in preference to an airplane . . . to these people, and to owners everywhere, the Lincoln *is* as nearly perfect a motor car as it is possible to build. The V-12 cylinder engine, developing 150 horsepower, Lincoln engineers declare unsurpassed by any they have thus far designed. Throughout, the car is a luxurious expression of ideals honestly interpreted....The Lincoln is available in two wheelbases—and in standard and custom-built body types.

Lily of France
Duo·Sette
All Lily of France Duo-Settes are the result of fine quality fabrics, perfect craftsmanship and designing skill directed by a thorough knowledge of style and the requirements of all types of figures.
At all quality stores
from $10 to $45



LADY AFTER FOX

(CONTINUED FROM PAGE 48)

for broken bones that might otherwise have been avoided.

Women riders, as a whole, are about evenly divided between side-saddle and cross-saddle. The correct cross-saddle habit employs the same combinations of fabrics and colours appropriate for side-saddle use. Here, again, the top-hat is right, although the derby hat is more generally seen. An effort to popularize the bottle-green habit introduced and worn for years by the Queen of Norway has come to nothing, although one sees it occasionally in the field in Virginia.

For formal hunting, with either side-saddle or cross, a whalebone crop with a crooked handle and a thong should be carried. Any kind of bat or crop is optional for hacking, and lemon or white string gloves are the most practical, whether for hunting, racing, or the ordinary ride.

THE TIME AND THE PLACE

As general a preoccupation as hunting is in the South, there has never been any let-down in the etiquette of hunting-gear, even during cub hunts or hunters' trials. In this respect, the Americans and the English differ from the Irish, who can sport a bowler, an old tweed coat, and, frequently, even a borrowed mount—and have a whale of a ride.

Originally as suigenetic in character as the Cobbler, but yielding a little more with each successive season to the blandishments of a friendly Northern invasion, are the Middleburg, the Orange County, the Piedmont, the Warrenton, and the Montpelier, whose joint master, Mrs. Thomas Somerville, rides like a demon and is most often referred to as "the little brown mouse."

One finds many Northern enthusiasts fluctuating between their home territory and these Virginia hunts—where it is said that even the fox regrets he has but one life to give to his country!

In Maryland, much the same situation prevails. A sizable exodus from Long Island, which started ten or twelve years ago, has dotted this fox-huntin' Utopia with some of its most attractive farms. Here, Harvey Ladew, current master of the Harford Hounds, has established his country seat, and near-by is the beautifully equipped T. W. Durant place, with its indoor track and its steeplechase schooling course.

Situated in an area described by those who know their history as "My Lady's Manor" is a community which takes an understandable pride in having taken root in the tract inherited by Henry Calvert, sixth Lord Baltimore, from an original grant by George IV. One of the finest places in the neighbourhood has been developed by the Dean Bedfords, where they have been raising Black Angus cattle, beagle hounds, and an enchanting family. Perched high on a hill is the new Bryce Wing homestead, whose perfect stables house "Alligator" in Georgian luxury and whose generously fenced meadows and panelled fields make these lands a joy to hunt, not only for fellow club members, but for such regulars of the Elkridge, or Green Spring Valley, as feel inclined to avail themselves of the courtesy that is so freely offered.

Vanning, said to be originally resorted to in this country by Mr. Wadsworth of the Genessee Valley Hunt in Northern New York, because he did not like his hounds intruding on other people's property, has made it possible here, as it has elsewhere, to transport hounds and horses beyond riding distance, making it a comparatively simple matter for a hunting-set within motoring radius of several clubs to get five days of hunting a week instead of two.

EAT AND RUN

Modern transportation has likewise revolutionized the hunt breakfast in America, which was held, in the early days in England, as well as in this country, at the meet instead of after the run.

The English hunt breakfasts can not be said to live up altogether to the historic parks and manor-houses which hold them. Of drinks, there are aplenty, both in quantity and in variety—with cherry brandy by long odds still the predominating favourite. The balance consists chiefly of "blotters" in the form of light sandwiches and small cakes. Such fare may seem starvation rations to our raw-boned American ribs—or overly liquid, if you like; but please to remember, the fox runs on an entirely empty tummy!

About the American hunt breakfast, there is nothing niggardly—it is a corporate enterprise of "three squares"—breakfast, lunch, and dinner . . . the Grand Canyon of our culinary art . . . a gorge . . . typifying our system of mass production. Salads and cold cuts, sandwiches and savouries, hot dishes and glazed specialties served to a host of hunting-people and itinerant house guests, sitting on sofas or terrace steps, sprawled on the grass, or perilously perched atop automobiles. And possibly in the midst of this modern Americana, a bit of Old England—an Adam hunting-table, semicircular and in sections, behind which a benevolent butler is serving the drinks.

Here is heard the talk of the day's sport . . . it gathers momentum . . . comparisons and exaggerations bred of keenness follow one upon the other as glasses are refilled. The indulgent politeness of listeners who know *their* story is best, is suddenly changed to intense interest as Mrs. Langhorne Gibson, joint master of the Goldens Bridge, recounts the tragic drama of a morning's run:

"It was a bitterly cold day, early in December—the ground was hard as rock, the going slippery, and only twenty were out. Shortly after twelve o'clock, a big dog fox was viewed slinking out of covert. Soon the pack was in full cry. Scent was better than could be expected, and all sat down for a 'ride.' At the end of two hours only four and the huntsman remained. The hard ground and the speed had taken its toll.

"The fox was beginning to tire. There he was, not two hundred yards ahead of the pack. One resort, one last (Continued on page 105)



We are proud of the fact that on the dressing tables of many smart and beautiful women our new line of beauty aids…creams, lotions, powders and rouges…find their first and inevitable place.

2 PARK AVENUE, NEW YORK

D A G G E T T & R A M S D E L L





Let me tell you about these preserves and jellies

made from table fruit

...by Helen Thurston



I wouldn't think of buying even a slightly marred peach for my table, or under-ripe berries. But I know my mother took it for granted this kind of fruit was all right for jams and jellies, and I've always imagined that commercially packed jams were made of just ordinary fruit, too.

That's why I was so surprised when I learned about Tea Garden's methods. These people actually are choosy about the orchards they buy from. They select only the very finest *table* fruits! Why unless you lived on a farm, or paid exorbitant prices, you couldn't get fruit as fresh and perfect as Tea Garden use for preserves and jellies.

And I learned why they went to this extra trouble and added expense. It seems the real flavor and fragrance (even some of the valuable health elements) of fruit are found very close to the skin. Unless the fruit is fresh and *whole* much of the flavor and aroma are lost, the health values destroyed. Because they use fine table fruit, Tea Garden Preserves and Jellies have the nutritional value of the fresh fruit itself.

Tea Garden buys fruit selected for its even size, its color, its texture and delicate fresh flavor. It's picked just ripe, rushed to immaculate kitchens and made into these delicious preserves and jellies. Barely twenty-four hours elapse between the time the fruit is picked and the time it's sealed in the jars!

No wonder Tea Garden Preserves taste so much better! The whole fruits are gently simmered in small kettles so even the shape is kept. The fruit has no chance to lose any of its delicate freshness. And what delicious jelly! Clear, fresh flavored. Only the purest of sugar added, for the juice is so fresh it jells naturally. These preserves and jellies are wonderfully wholesome and nourishing. Even children may eat all they want.

I haven't room here to list all the Tea Garden Products. But there's Orange Marmalade with a bitter-sweet flavor. Clear Currant Jelly—and Strawberry Preserves. And rich, purplish-red Bing Cherry Preserves—and Concord Grape Jelly. Not to mention a complete line of the most scrumptious sweet pickled fruits — whole peaches and apricots and watermelon discs. I also found that you can buy other Tea Garden products. Cocktail Cherries . . . the tenderest and most delicious ones I've ever tasted.



And you don't know how good a pie can taste until you've made one with Tea Garden Mincemeat. It's rich, spicy, with loads of crystallized fruit, all flavored with brandy. You'll find, too, your grocer has Artichoke Hearts in glass and a deliciously flavored Cane and Maple Syrup.

But ask him to show them all to you. You may have to pay a few cents more for Tea Garden. Of course, you'd expect that. But what pleased me was that the price isn't at all out of line for such grand products.



This is the label you'll find on all Tea Garden Products — and certainly the one you'll find on MY *pantry shelf!*

Approved — Bureau of Foods Sanitation and Health

Helen Thurston

TEA GARDEN PRODUCTS CO., SAN FRANCISCO

LADY AFTER FOX

(CONTINUED FROM PAGE 104b)

hope, remained for him. Ahead stretched a frozen pond. The ice was salty white and full of cracks. He made for it. Even his slight weight caused a muffled thunder of cracking ice to b-o-o-m, above the furore of the pack! The hounds reached the jagged bank, hesitated at the huntsman's command, and then forged ahead. The icy waters surged over them. Some turned back with fright, others returned in obedience to the riders' calls. A few continued on, swimming amid the cakes of ice, which must have appeared to them as huge icebergs.

"The fox, on a small cake of ice, grinned his challenging snarl. Hound after hound gave up and returned to the shore. All now surrendered save that faithful bitch 'Hornet,' schooled in years of fox-hunting. She swam on, hesitated as the icy waters chilled her bones, then continued.

"Meanwhile, the five spectators rushed to tear down a rail fence and improvise a raft. Poling his way cautiously, the huntsman set out to rescue the two valiant animals—the pursued and the pursuer. But it was too late —'Hornet' fast tiring, was floundering in desperation to reach her defiant quarry. Every second counted. The bitch made one desperate struggle, lunged elbow high out of water, caught the fox by the back, shook him, and then herself sank below the sodden matting of red fur left floating amid the white cakes. It had been too late —both hound and fox had died—died true to the rules of their game!"

UNIVERSAL LANGUAGE

There is something significant in fox-hunting, which, through its code and common tongue, above the mutual interest of the sport, binds the East and the West, the North and the South into almost a blood fraternity. Whether it be the Myopia out of Boston; the Groton Hunt mentioned most frequently because of the sartorial elegance of Richard Danielson, its joint master; or the Chagrin Valley, and, further west, the Service Hunts at Fort Leavenworth and Fort Sill—the story is the same, and the secret of life is sealed in a can of saddle soap.

Each hunt and each master contribute to the colour of the sport. In New Jersey, the Essex Hounds at Peapack has particularly good post-and-rail country and attracts a very large field. In New York, the Millbrook, fathered by Mr. Oakleigh Thorne, rides a county renowned for its farmer hospitality, its amply panelled fields, and its abundance of foxes; while the coverts of Long Island are drawn by the Suffolk, presided over by "Dickie" Newton, who paints a horse as well as he rides one; and by the most widely known of any in this section—the Meadow Brook Hounds.

The subscription list of the latter, were it available, would probably account for more concentrated wealth than any other hunting community, and, under the guidance of Mr. Harry T. Peters and Mr. Harvey D. Gibson, its joint masters, it has grown into the largest of the contemporary hunt clubs.

At Aiken, South Carolina, Mrs. J. Averell Clark has taken over the pack, succeeding Mrs. Thomas Hitchcock, whose interest in riding to hounds probably did more to advance the sport in America, from the woman's angle, than any other single factor. Riding with Aiken are Mrs. Seymour H. Knox, herself joint master of East Aurora, and Miss Jane Johnson, once whipper-in, but now riding more regularly as honorary whipper-in with Bridlespur at Huntleigh Village, Missouri.

This hunt, founded by Mr. August Busch, whose son is its present M.F.H., hunts over some forty-five thousand acres, regularly musters a field of more than fifty, and is as hard-riding a collection of followers of the chase as there is around. This, in spite of a yarn they tell on one of their best-turned-out subscribers. The huntswoman in question is short-sighted to a jeopardizing degree and can not see the fence until she is virtually on top of it. Her mount stops automatically before each jump, while she whips out a lorgnette, surveys the position, takes the fence, and ends well up in front at the kill.

WESTERN FRONTIER

Fox-hunting's outpost is reached geographically at the Mission Valley Hunt in Johnson County, Kansas, but biologically in its jovial, six-foot-five-inch master, Mr. James M. Kemper. The country is very like some districts in Virginia, where the land is rolling, with large grass pastures and cut by numerous creeks and small rivers.

Usually, the quarry is fox, but, on occasion, the kill turns out to be a coyote; however, this seeming heresy in no way prevents the hunt from adhering rigidly to the etiquette and decorum of the business at hand.

Whatever the hold that is fox-hunting's, the sport has kept generations of old and young men, of women and children, following the scarlet pillars of the hunt, denying themselves luxuries, suffering hardships, and risking their necks, in pursuit of a clever, fleet-footed game. One can not analyse such a lure . . . one can only express it . . . and no better than in the words of Mr. James Boyd's sporting parson of another generation, who, casting an appraising eye on a stranger to his hunt, inquired,

"How old are you?"

"Twenty-one."

"How long have you been hunting?"

"This is my first day."

"Well, then, young man, fifteen years of your life have been thrown away!"

ISABEL LEIGHTON



"A BEAUTY CREAM IRRADIATED WITH ULTRA-VIOLET RAYS . . . what marvelous things that would do for a woman!" said Barbara Gould

—and with a university scientist she developed her new Irradiated Skin Food, *which all night long sheds tiny rays upon your skin, though you can't* see *them or* feel *them!*

EVERY physician in the world knows about the remarkable *revitalizing* power which lies in the ultra-violet rays of sunshine.

"If a woman's skin could be treated with *just the right amount* of tiny ultra-violet rays all the year 'round" said Barbara Gould, "what radiantly clear, youthful skin she could have!"

So, in collaboration with a university scientist, she developed a skin food irradiated with just enough ultra-violet rays to *benefit* the skin without tanning it!

First, you cleanse your skin with Barbara Gould's filmy Cleansing Cream. It liquefies the instant it touches the skin and removes the impurities from the pores.

Then—pat the new Irradiated Skin Food over your face and neck, and allow it to remain during the night. *While you sleep,* rays are gently, slowly, safely, shed upon your skin. But so *mild* are these rays, so safe, that they give only the benefits of sunshine, without tanning, without giving you a sunburn. Try this marvelous new Irradiated Skin Food *tonight!*



A photographic plate takes a picture of the mild rays present in the cream!



Barbara Gould

Barbara Gould Irradiated Skin Food—
$2.75 for a Generous Jar—Smaller Size $1.25
Irradiated Face Powder—$1.65
Barbara Gould Cleansing, Finishing, Tissue and Circulation Creams—$1.10 the Jar—50¢ the Tube



Long live that noble Cocktail . . .

THE BACARDI PRESIDENTE!

Two nations are represented in the Presidente. Cuba is there, with its greatest gift to man—Bacardi, the world's most famous brand of liquor. France is there with its Noilly Prat, its finest Vermouth. Two nations give their best to America's delight. So Viva Cuba!...Vive la France!

• • •

½ jigger Bacardi
½ jigger Noilly Prat French Vermouth
1 dash of Grenadine
Stir with ice, twist orange peel on top
If you prefer it dry—omit the Grenadine



BACARDI

Schenley Import Corp., Sole Agent in the United States for Compañia Ron Barcardi, S. A.

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Schenley IMPORTATIONS

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TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 104)

your animal, and it eliminates those dreadful moments when he stands by the ice-box and asks you, with trust and love in his eyes, to feed him, and, alas, you have forgotten his half-pound of hamburger that day. Just call the Canine Catering Company at Butterfield 8-8353, or inspect the place yourself, at 34 East Eighty-Fifth Street. There are branches in Baltimore, Boston, Philadelphia, Reading, and several on Long Island. (P. S. There is a touch of perfection about the baby Austin delivery truck.)

• We are going to find ourselves modestly covering our ankles with boots in another year or so, if this high tendency in shoes keeps up. Cammeyer is definitely sponsoring the high-cut Oxford in that new line of youthful, moderately round-toed shoes that were introduced last year for about $10.50. One model in black calf comes to just below the ankle-bone and has a suède toe. It laces in an intricate and thoroughly amusing manner, if I can explain it. There are double rows of six eyelets on each side, and the laces make parallel lines between the rows and then crisscross up the front in the regular manner. All of the regular Cammeyer Oxfords are cut an inch higher than those of last year, and even the pumps are higher. There is a good-looking dark grey lizard one combined with polo cloth in the same colour, with two eyelets at the instep and black silk laces.

• I've found some flannel pyjamas (to live in—not to sleep in) to see you through another record winter, in case we have one. Altman, who has a good old conservative respect for things flannel, has worked up a model of superior angora flannel with tiny white flecks in it. The hip-length coat is lined with soft satin and has large revers and a belt of satin. The slacks are cut so that they are comfortable without being too baggy; at about $39.50. You can also have a house coat—good and long and warm—to match, made exactly the same as the pyjama coat for about $35. These are made in ciel-blue with white starry flecks and a blue satin lining, or in a luscious strawberry shade.

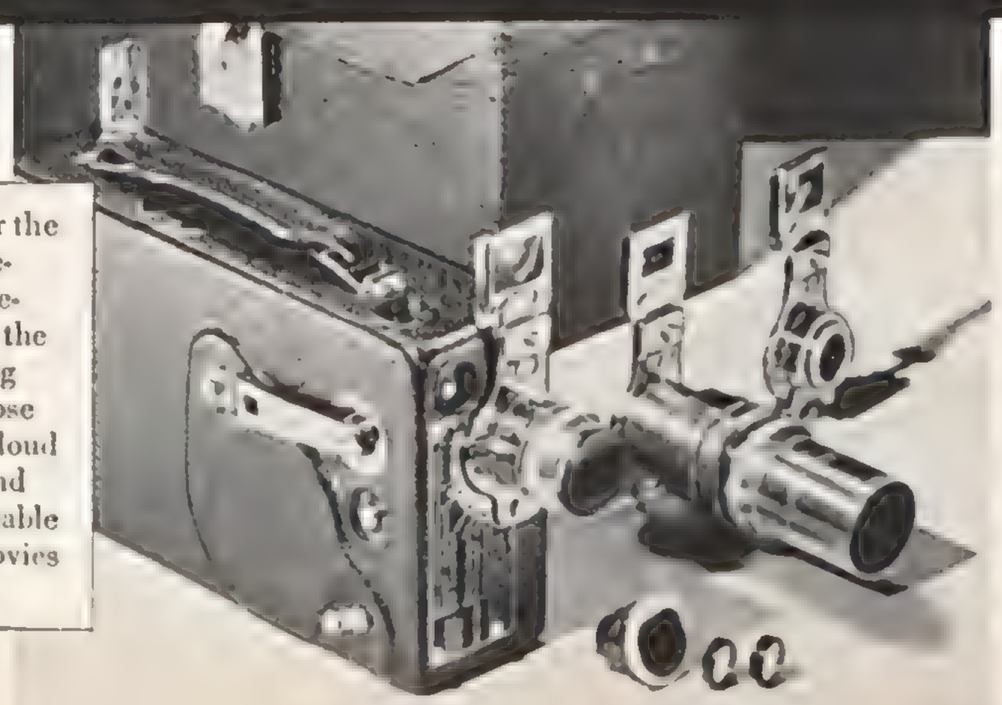
• No matter how much I write about hats, I can't keep up with all the variations this autumn—all of them good. I had just decided that those big, flat, floppy berets were absolutely perfect hats, when out come tricornes, pill-boxes, and high-crowned Mad-Hatter affairs, each one taking my fancy. With heady inspiration running rampant, this year, the only thing to do is to take them as they come and have no favourites. Janet, in her new brown-and-white circular shop at 16 East Fifty-Second Street, tells me that all hats should be looked at from the profile to see them at their best. She has one of those deep-crowned velvet velours models that is built on tricorne lines, except that it goes out like a shovel in front, instead of pointing (at about $22). Try this one with a hand-mirror and get acquainted with your profile. There is a three-sided bowler—it looks like a Spanish padre's hat—with a crown of supple antelope and the stiffened brim bound with grosgrain, which gives you a flatteringly youthful look from the side (at about $25).

• Every girl goes through the phase of cherishing trinkety things; particularly those charm bracelets that have some unfathomable meaning to her alone. The Gorham Company (17 Maiden Lane) makes a good trinket that, as a gift, should endear you to the heart of any girl in her 'teens. It is a bracelet made in a series of non-tarnishable sterling silver links, each one with an enamelled authentic international code flag, spelling anything you want; her name or such a tender message as "Johnny loves Jane"—all made to order for about $5. Even if it only spelled "Fair and Warmer," she would have the satisfaction of feeling that it was a more or less secret message—and secrecy of this kind is important at the sub-débutante age.

• The same style tendencies sweep through clothes and decorations. Witness dark blouses worn with light suits, dark walls with light curtains, and now we have dark table-linen with light trimming. We saw this at the Maison de Linge, at 844 Madison Avenue, where the designers are experts on table-linen and never miss a trick. They have a dark blue luncheon set with white-flower appliqué—eight of everything for about $25. I like to imagine it on the table with white china, blue glassware, and lots of gardenias—that old lavish instinct of mine runs riot in my imagination. They have another new table novelty in a flowered organdie cloth with a broad green handkerchief linen border hand-faggoted on. This has six napkins and costs about $25. It just arrived from Paris and is the direct descendant of Yvonne Carette's printed silk sheets.

• The more sheath-like dresses get, the more important it is to have lingerie that fits you perfectly and doesn't make a single bulge under them. This is pretty hard to achieve in ready-made underwear, for even the most form-conscious manufacturer has to consider all sorts of figures when he cuts and sews his slips and step-ins. Lucille Caplan will make them to measure, coming to your house with a suitcase full of models, samples of silks, and colour cards—a lovely array to strew on the bed before you are up and at your activities. She takes your measurements and comes to fit you, and the result is perfect, with little effort on your part—and no taxi fares. She uses only pure dye silks that wear forever, and everything is hand-done, unless you want to economize, in which case, she will run up the same models by machine. Her tailored slips cost around $10; with deep hand-run lace, they run up to around $17. Panties cost about $6.75, and step-ins range from around $8.75 to $11. She will make those dress-like nightgowns for you, or, if you have modest ideas, she will furnish you with a modernized version of those long-sleeved, high-necked gowns that your grandmother wore—and very smart they are, too, particularly in the sheerest triple voile. Call Washington Heights 7-6721 and see for yourself.

You're Making Movies with the "K" at the Yale Bowl



Extra equipment for the "K" includes four telelenses, for close-up of distant action; the wide-angle lens, giving wide width of view in close quarters; filters for cloud effects and scenics; and Kodacolor Adjustable filter for gorgeous movies in full natural color.

• With Ciné-Kodak "K" you're more than a spectator—you're a *partner* in the most colorful events. You bring interesting places and interesting scenes away with you, to meet again on your movie screen at home . . . The "K" is so simple that you get excellent movies from the first, yet it will live up to your most ambitious demands later on. Loads with full 100 feet of 16 mm. film. Price (case included) from $112.50. See the "K" and the movies it makes, at your Ciné-Kodak dealer's. Eastman Kodak Company, Rochester, New York. *If it isn't an Eastman, it isn't a Kodak.*

Ciné-Kodak "K"

EASTMAN'S FINEST HOME MOVIE CAMERA



E. H. A. Steinmetz — is now associated exclusively with Stein and Son Inc., who present their Fall showing at Seventeen West Fifty-Seventh Street. ★ The entire collection of models will be created and executed under the personal direction and supervision of Miss Steinmetz. ★ The individuality that has always characterized the work of this well-known artist will again be available to those women who seek the unusual in wearing apparel.

Stein & Son INC

17 WEST 57TH STREET • NEW YORK

NOTES ON THE WINTER COLLECTIONS

ALIX—There are many interesting ideas in this collection, and each model has a tricky and original spirit. Alix continues her wide, loose armholes and wide sleeves that are not even caught at the wrists. Skirts are narrow, slit, or draped up in front; and neck-lines are high and draped, or high bateau.

There is great interest in buttons and belts—oblong buttons of fur, prystal, wood, and leather, each with two holes and requiring one wide stitch to hold it on; wide belts of cut-out leather, with interesting designs.

Long, loose coats with wide sleeves and high neck-lines have no collars, or are worn with the collar of the dress showing above the coat.

For evening, there are a beautiful pale blue cloth evening cape, with a cowl, worn over a pale grey dress; a multicoloured fitted sequin evening coat in three-quarters length, worn over a pale grey and chartreuse evening dress; a very chic lamé-and-wool striped evening coat in green, red, plum, and blue, worn over a deep plum evening dress; and a deep rust velvet evening coat, cut long and worn over a pale dead-pink satin evening dress with a hem of rust-dyed fox.

In this collection, the evening dresses have deep V décolletages, square-cut fronts and backs, and full skirts, some of which are slightly draped in front. They are made of shot taffeta, chiffon, lamé, ciré satin, and soft woollens, and are shown in delightful combinations, such as peacock-green and dark blue; black and rust-brown; burgundy-red and black; red-brown and deep red; dark brown, pale brown, and sand; and dark grey and pink.

CHANEL—One of the outstanding and typical Chanel suits is "No. 20." Of reversible tobacco and castor waterproof suède cloth, it has a waistcoat and a skirt buttoned down the front. A smart two-piece dress is "No. 84." It's in dark blue and has a buttoned-down-one-side piqué collar. Another smart two-piece dress of the single-breasted type ("No. 101") is of blue-and-red plaid.

Especially interesting among the coats are: "No. 60," a fitted, three-quarters length black Persian lamb coat with a small, turned-back collar that is buttoned down the front; "No. 98," a beige coat with a smart lynx collar that fastens with feet at the back; a full-length grey taffeta day coat, with black fox; "No. 63," a green coat with a detachable shawl collar of sable. Black cloth coats trimmed with ermine are shown for afternoon wear over velvet or taffeta dresses, as well as three-quarters length coats over one-piece faille or taffeta dresses, and long coats of velvet in dark blue, dark green, or black.

For evening, taffeta is important. The colours favoured for evening are: white, pink, bright pale green, gold, black, and amethyst. Taffeta, tulle, lace, velvet, and lamé are the materials shown for after dark.

JEANNE LANVIN—This designer shows a typical Lanvin collection, with perfect workmanship and colours. There are tunics and belted hip-length jackets for daytime; narrow fitting, three-quarters length capes of fur and material; and two-piece wool dresses in black, with belted jacket effects and gold trimmings.

Then, there are very striking felt hats, with their wide brims turned up with a gay cavalier tilt on one side. Even large tricornes look as if they have been inspired by a pirate's hat. Toques point upwards. A grey felt sports hat with a dented crown is clipped on the top with two clips.

Evening dresses with slim, split skirts have deeply draped décolletages at the back. Others have armour-like capes of sequins just below the shoulders. A beautiful black net dress has wide bands of sequins, and another glittering dress is made entirely of black sequins. Silver pipings trim a beautiful house-gown of grey chiffon.

Every one has fallen in love with a hip-length coat of silver fox that is worn over a black crêpe dress. With this, the mannequin wears a silver pointed cap well on the back of her head.

Then, there's a slim dress with a loose, hanging back. One of the loveliest evening coats is called "Dramatico." It's of purple satin, entirely stitched, and it reaches to the feet in wide, wing-like sleeves.

For day, black and gold, brown and red, blue and grey, purple and grey, and all-grey are shown. Also shown for daytime are thin woollens, satin, and velvet. For evening, satin, chiffon, net, lamé, and velvet, in cerise, purple, black-and-gold, black-and-white, and orchid-mauve are favoured.

PATOU—Black and vivid green afternoon dresses are in great number. Gloves form the wide cuff effect on simple, straight sleeves. Patou also shows his Cossack ensemble. It's of red corduroy with a deep slit skirt and a wide belt of black leather and astrakhan. There are many loose, low hip-length jackets, with blouses and skirts, and tunic-type coats and skirts. This house also makes the usual afternoon coats full-length over one-piece satin or velvet dresses. The afternoon dresses have high or deep V neck-lines and short, slit skirts.

Evening dresses have a low, square décolletage in back, and all the fulness of the skirt at the centre-back. Others have their skirts slit on the side, with a draped movement up to the waist.

Vivid green satin or velvet combined with lipstick-red is used for a number of evening ensembles, as well as vivid fuchsia tones. The favoured fabrics for day are corduroy, cotton velvet, and satin.

Outstanding details of this collection are: the importance of astrakhan; coloured leather belts on black afternoon dresses; crocheted jabots; Cromwell collars; straps in a colour to contrast with the evening dress; a travelling-coat lined with Persian lamb; a long monkey fur evening cape; bead décolletages on day dresses; side trains on evening dresses; tunics for evening; a new cut velvet in stripes (the pile is half an inch deep); brilliant panne velvet and satin for evening; dull crêpes for draped dresses; and lamé, multicoloured beads, and sparkling sequins for trimming.



Located at Peoria, Illinois, covering 22 acres of ground; cost, $5,000,000.00; daily capacity, 100,000 gallons; 24 fermenting tanks with capacity of 120,000 gallons each; bottling capacity, 10,000 cases of quarts every 7-hour day.

From the moment that Hiram Walker & Sons decided to build a distillery in the United States, no trouble or expense was spared to add the most modern innovations of the distiller's art to the 75-year skill and experience of this famous old house.

It was natural that this new distillery should be the largest in the world—the great demand in America for Hiram Walker products made this necessary. And with due regard for Hiram Walker's reputation, as well as for the obligations it imposed, this new distillery is thoroughly modern architecturally, and equipped with the newest and most modern distilling and bottling machinery. Every modern means is employed to safeguard the traditional quality and purity that have so long been associated with the Hiram Walker name.

It is also deeply satisfying to know that the construction of this great distillery not only entailed a very considerable investment in American labor and materials, but also that its continued operation provides work for thousands of American hands—and affords a ready and profitable market for millions of bushels of grain grown by American farmers.

Hiram Walker & Sons of Peoria will continue the sound manufacturing and merchandising policies for which this house has so long been notable throughout the world. Only in that way will this vast new American enterprise render a real and lasting service to the millions of people in this country who know and appreciate really fine liquor.

Be sure to visit the Hiram Walker Exhibit in the "Canadian Club" Cafe at the Century of Progress, Chicago

Hiram Walker & Sons

PEORIA, ILLINOIS • WALKERVILLE, ONTARIO

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The George Washington

STILL

the most wonderful train in the world

. . . and some of the things that make it so



Plenty of easy chairs, late magazines and lamps in the lounge car.



A fine radio . . . good companions . . . no wonder the hours seem short!



Select an inviting dinner for as little as seventy-five cents.



No need to omit between-meal snacks. Buffet service in the lounge car.



Three years ago Chesapeake and Ohio reached boldly into the future and produced The George Washington—the first genuinely air-conditioned long-distance train. But air-conditioning was not its sole contribution to travel comfort. Schedules permitted departure at a convenient break in the business day, arrival at a logical hour in the morning. In every detail—from the Colonial carpet to the collector's prints on the ivory walls of the Tavern car, from the Duncan Phyfe chair at the dinner table to the cheerful lounge cars, from the simple buffet service to the tastefully served dinner—The George Washington gave the world something entirely new in railroad transportation. Early American in spirit, modern American in its democratic prices, The George Washington today carries forward the finest traditions of American taste and comfort.



George Washington's Railroad

CHESAPEAKE *and* OHIO *Lines*

Original Predecessor Company Founded by George Washington in 1785

The ticket agent of any railroad can route you on the Chesapeake and Ohio. Insist upon it!

★

IN ONE ERA AND OUT THE OTHER



Frock No. 3457—Easy to put on. Designed for sizes 2, 4, and 6
Frock No. 3456—Just one button to fasten and a comfortable neck. Designed for sizes 2, 4, 6
Frock No. 3458—Entrances and exits are easy with just one button. Designed for sizes 2 to 8
Frock No. 3459—Tree climbers like the numerous pleats on this frock. Designed for sizes 2 to 8







THE last decade has seen a thoroughgoing revolution of ideas on the subject of children's clothing. We were beginning to hear premonitory rumblings in "psych" classes during our college years. And by now, any discussion of children's clothing that doesn't take into consideration the recent momentous findings of University Child Clinics, nursery schools, and child study groups, both here and on the Continent, can scarcely be considered intelligent.

No longer is it enough for children's clothes merely to look and wear well. Psychologists have made it plain that clothes have a functional and an educational rôle to play, also. You hear everywhere to-day that the world in which a child lives is a place of highly specialized activities, for which miniature adult clothes are totally unsuitable—as any six-year-old will demonstrate in twenty minutes by sliding down a banister; rolling under the bed; twisting himself into half a dozen fearful positions to put on his roller-skates; and, for no good reason, climbing up on the back of a wing chair and squirming down the front of it, as well as sitting, tailor fashion, on your floor.

In planning a child's clothes, nowadays, we ask ourselves the following questions: Can he play freely in them? Are they warm enough, but not too warm? Do they allow freedom for his body, for growth, circulation of the blood, and muscle activity? Do they allow him to stand well? Are they put on and taken off easily? Will they wash and wear well? Does he himself like them?

Modern infants may not be hampered by high-heeled shoes and tin corsets, as eighteenth-century tots were, but they are hampered, more often than not, by set-in sleeves that are far from wide enough to cope with a jungle-gym; by coat collars so high in back that necks must be held in a stiff and uncomfortable position; by tight elastic that hinders circulation.

"They shall not hamper!" That's the first principle behind this children's clothing that has been evolved by experimentation and actual study of the child himself. The foremost nursery schools insist upon:

Long shoulders or raglan sleeves, generous armholes, elbow-length sleeves or no sleeves during hot weather. (Continued on page 112)



YOU ARE CHANEL'S TYPE...

If you still have youth—or if you are an admirer of youth—and want to keep it in all its alluring enchantment... then you are Chanel's type. It is for you that she designed the clothes which made her famous; and for you she made the lovely perfumes that complete the picture of her ideal. Perfumes that will haunt you, they will accentuate your type, add that final touch of chic to your personality.

NO. 5 DE CHANEL
GARDENIA DE CHANEL
GLAMOUR DE CHANEL
JASMIN DE CHANEL



CHANEL



For Your Gay Autumn Wardrobe

Revel in these enchanting days from morning till moonrise companioned by the subtle charm of Fashion Plate Footwear. There's an alluring custom model for every mood—every outfit. Request them by name at your favorite shop—or inquire of us for the address of one nearby offering Fashion Plate Shoes.

Most Models Eight-Fifty

JOHNSON-STEPHENS & SHINKLE SHOE CO. · ST. LOUIS, MO.

IN ONE ERA AND OUT THE OTHER

(CONTINUED FROM PAGE 110)

Low, well-cut neck-lines—often with no collar, but with a facing or binding—, in order to avoid pull against the neck, as the child stoops.

Trouser-legs loose at the bottom, and short enough to allow the knees to be well-exposed to the sun.

Plenty of room in the seat or crotch, to assure sitting, as well as standing comfort.

Clothes that fit! Not clothes that *will* fit in a year or two; not clothes that *did* fit a year or so ago.

Clothing that can be easily washed and ironed.

A free circulation of blood assured by an absence of tight elastic. Shoes and hats that are large enough.

Flat, full seams—for the least irritation and greatest durability—, although well-made French seams do not bother the average child.

In addition, mothers are cautioned to assure good bone development by seeing that there is no special strain on the shoulders or neck and that the weight of the clothing is evenly distributed.

EARLY INDEPENDENCE

Whatever their other divergences of opinion, all schools of thought agree on the vital importance of encouraging children to take care of their own small persons as much as possible. So the second First Principle—they are all much too important to be labelled anything but First Principles—is that clothes shall be made so that the child can take them off and put them on by himself.

Many parents make the mistake of thinking that this feature was designed for their own convenience. Not at all. The object of the game is to encourage the quality of self-reliance in the children. In the matter of dressing, and in as many other matters as possible, they are taught to cope with the circumstances of their environment by relying solely on their ingenuity and their two little paws.

Jane may look sweet enough to eat in a confection of Police Gazette-pink that buttons up the back with sixteen buttons no bigger than BB shot. But modern mamas are putting Jane in simple affairs with a few, fine, big buttons in front, that Jane is fatuously proud of conquering button by button, quite, quite solo.

THE FUN OF DRESSING

What used to be the ordeal of dressing, frequently ending in adult temper and infant tears, becomes, with these clothes, an absorbing occasion. The child is presented with a difficult, but not insuperable problem, the solution of which causes a triumphant glow of achievement. And a highly salutary independence is helped, subtly, to grow and grow.

These are the features to look for:

Front openings whenever possible.

Openings large enough to permit the garment to be slipped on and off easily, without serious danger of strangulation.

A few buttons and buttonholes placed where the child can reach them. If the buttons are about three-quarters of an inch in diameter, inexperienced fingers will be able to manage them. On underwear, the buttons should be taped on; so that three-year-old fists can get a good grip on the treacherous objects.

Slide fastenings on materials that, with buttonholes, would be too heavy for the child to handle.

These are features that should be eliminated:

Centre buttons on the back band of the young heir's suit; since, unless he is double-jointed, he can't possibly reach a button placed right spang in the middle of his back.

The bunglesome separate belts on young boy's trousers; and the unsightly and unnecessary fly.

Redundant sleeves and neck-lines, so cut that they get in the way of pre-luncheon and dinner ablutions.

The short plackets on under- or outer-panties, that make clothing difficult to manipulate.

The third First Principle is the familiar one of simplicity and attractiveness. Children delight in soft, bright colours, in interesting textures, and gay prints (completely unrelated to the large spotty family). Clothing designs should be simple and uncomplicated, expressing, as nearly as possible, the tempo of the child they clothe. Avoid hackneyed patterns, such as Peter Rabbit.

TINY BABIES

The main issue for tiny babies' clothes is that they should be designed to eliminate handling of the papoose as much as possible. Enlightened mothers desist entirely from stuffing their young into bedizened baby dresses for exhibition purposes. Instead, they keep the babes in gertrudes and wrappers that open all the way down in front and tie with tapes at discreet intervals. Such simplicity of clothing makes a baby's life much happier and does away with the necessity of flopping him over on his back, forcing his fat arms into tight set-in sleeves, and tugging things on over his head—all of which annoy and upset him exceedingly, especially after eating. Many mothers are almost fanatic on the subject of the new double-triple-back-action diaper, scientifically constructed on the approved four-fold principle. Form fitting, one thickness goes about the waist and thighs, and four thicknesses through the main scene of action. This didy of didies is hospital-sterilized, super-absorbent, and equipped with twistless tape fastenings, so that no big, bad safety-pins are necessary.

Unless you happen to be the privileged parent of one of the few hundred children who were enrolled in university child clinics or certain choice nursery schools, you couldn't get clothing like this for your children five years ago, for love or money. Surprisingly enough, it was that omniscient young man, Uncle Sam, who came to the rescue. At the Bureau of Home Economics, Department of Agriculture, there was established a sort of clearing-house for such information. For several years, mothers who were in the know sent to Washington for patterns and had the designs made up by dressmakers. (Continued on page 114)

Foundettes by Munsingwear

Top illustration: "Foundette" Style No. 414—A short girdle with a firm figure-restraining influence. Knit to shape like a stocking—no seams to mar sleek frocks—gently persuades your figure into an exciting new contour. Softest, two-way stretch fabric, knit in a distinctive pattern. Two short bones in front and two in back deftly mould your silhouette correctly. And the final touch—garters so flat they're wholly imperceptible under the most revealing dresses.

Lower illustration: "Foundette" Style No. 421—This tissue-weight full length "Foundette" creates that enviable, smooth, unbroken line from shoulder to hose tops. Cut from soft, firm, Rayon-and-Lastex fabric, stretching two ways, hugging you close. No boning whatever. Extremely feminine uplift bandeau of lace lined with net. Shoulder straps of Lastex braid. Dime-flat garter clasps.







REVEAL your good points . . . emphasize the suave natural lines of your figure . . . with *contour control* . . . so deftly insured by each Munsingwear "Foundette." This season you must be slim but feminine . . . curving hips, slender waist, accented uplift bust, flat thighs and flat rear profile. "Foundettes" establish firm but gentle control of your contour—with the grandest freedom you have ever known! They stretch two ways . . . cling without riding up . . . hold their shape after many tubbings. "Foundettes" are knit of the softest, smoothest Lastex and Rayon . . . knit with great care by Munsingwear. So inexpensive, too . . . girdles from two-fifty; full length foundations from five dollars. At a quality store near you. Munsingwear, Minneapolis.

MUNSING Wear

Munsingwear makes all styles of fine undergarments in all types of fabrics. For men, women and children. Bloomers, panties, chemises, bandeaux, sleeping and lounging garments, as well as hosiery, waterwear and sweaters.

NEW— *actually good for your nails*

CUTEX CRÈME POLISH





DOES NOT SETTLE IN BOTTLE . . .

- One great big advantage of Cutex Crème Polish is that it doesn't separate and settle in the bottle.
- The perfect companion to Cutex Crème Polish is the new Cutex Oily Polish Remover—contains a special oil to keep nails from becoming brittle.

CUTEX was the first to give you Liquid Polish . . . then a complete range of Colored Polish . . . and now here's *Crème* Polish that is actually beneficial to your nails!

The new Cutex Crème Polish absolutely will not make your nails dry or brittle. So all of you can draw a deep breath again and stop worrying about broken or split finger nails.

And you won't believe it, but you'll find that the new Cutex Crème Polish goes on more divinely than ever, and that it wears even longer, without peeling or chipping. And has far more lustre than you've been accustomed to thinking was quite a bright lustre indeed!

Also you know how you hate those ugly ridges in your nails—and those annoying little white spots. Cutex Crème Polish covers them up completely—hides every blemish!

Now—you might expect Cutex Crème Polish to cost more. But it *doesn't!* You actually get it for exactly the same price—just 35¢ a bottle. Crème or Clear. And the convenient metal-handled brush never lets any bristles come out of the brush, or the brush come off the handle.

7 lovely shades

Cutex Crème Polish comes in seven delightful, authentically styled shades—Natural, Rose, Mauve, Coral, Cardinal, Vermilion and Ruby. At your favorite store. Better stock up on the right shade for every frock and every open-toed sandal in your closet.

Northam Warren • New York • Montreal • London • Paris

DECORATORS' PORTFOLIO

VEGETABLES in porcelain have long been one of the most diverting, though difficult, bypaths of collecting. In her house in Bayville, Mrs. Harrison Williams has the largest collection we have seen, all set out in its own small panelled room. There are cauliflowers and cucumbers, small gourds and asparagus, and, most amusing of all, two miniature pods of pease. It is a pretty special cult, because this form of ceramic amusement is fairly rare. Lady Mendl has just sent over to Elsie de Wolfe, Inc., some seventeen pieces—cabbages, eggplants, asparagus, and a cauliflower—by the Comte de Rubel, whose eighteenth-century factory made these treasures of faience for only two years. There is a small covered dish in the form of a cabbage, fresh green in colour and exquisitely modelled, and open bowls that are perfect for serving a salad for two. This same shop has modern English reproductions of little cream coloured, melon-shaped dishes, finely striped in green, and each resting on its own leaf, which one of their clients proposes to use as dessert dishes.

• "The Great Waltz," with its magnificent Viennese Victorian settings, will probably not affect decoration in a town where ceilings seem to grow lower each year, but it will remind us that there was a good deal of colour and fun in the smaller rooms of that period that can be well adapted to our own reduced scale of things. The Viennese version was considerably gayer than the English as to colour, going in for brilliant cerise and green walls, and combining strong blues and yellows, all set off with a good deal of white-and-gilt furniture.

• Fox and Brown in their new shop in Fifty-Seventh Street have a pair of sofas that deserve a room built around their classically carved backs. Discreetly touched with pale old gilt, the frames are grained to look like rosewood. Covered with blue satin, these chairs suggest a room with blue walls and painted mouldings in white and gilt; gilt stools covered with cherry satin to match white-fringed satin curtains; and a Victorian carpet as strong in colour as they often were. All this can be achieved easily and cheaply with a little digging into Third Avenue, and some slight help from your long-suffering decorator.

• Books on decoration have been few enough in the past three or four years to make the discovery of two new ones at the Holliday Bookshop a cause for celebration. The first, *The Story of American Furniture*, by Thomas Hamilton Ormsbee, is a comprehensive and very readable manual of our early furniture. It should do a lot to put down the idea that the cabinetmakers of early New England produced nothing but cobbler's benches and what one decorator has called "that kitchen furniture." Mr. Ormsbee has written entertainingly and well, and his remarks on the importance of "reading and looking" should be well heeded by all amateurs of collecting. The second, *Modern Furnishing and Design*, by Derek Patmore, comes from England, where they have ideas, too. Some of the designs for metal furniture may seem to us a bit dated, but Mr. Patmore's suggestions for the use of modern paintings in period, as well as in modern rooms, are very valuable, and the sitting-room illustrated, which shows the use of two wall-papers, similar in design, but different in colour, is a good idea that can be easily copied here with many of the season's new designs.

• Hand-woven fabrics have now gone to such widths as sixty inches, in the hands of the Rosewoods Weavers of New City, New York. With these fabrics, the old disadvantage of seams on a large sofa is done away with. Guilbert Rose, who directs the entire proceeding, from searching out century-old patterns to supervising the amazing colour range, uses silk and cotton chenilles, light-weight wools, coarse cottons, and linen to get his effects, and he varies the textures by the use of different combinations of yarns. Horizontal bands of cotton in different widths and small honeycomb patterns in the silk chenille fabrics give exciting texture. These Guil fabrics have to be ordered, but the results are worth waiting for, as the makers will do a special colour for you that no one else can have. They also hand-print small patterns on mousseline in bands or borders to fit your own windows, and the little leaf-shaped motifs printed close together all over the surface make the perfect glass curtain for the Room without a View.

• Many a dreary corner has been lightened literally by a new lamp, and until you have seen Blanche Storrs' collection, you can't know how many shapes and sizes these corner-brighteners can take on. Most of them are old, with porcelains and decalcomania glass taking the lead. Of these, there are naturally only one or two of a kind, but Mrs. Storrs has designed a new low floor lamp of wood with a circular shelf at chair-arm height. The shaft and base are carved to simulate bamboo. Finished either in black and gold, or in pickled pine, they wear their rough linen shades with great style. A pair of superb white Bristol glass columns have as modern a look as any chromium-and-mirror devices, yet they would fit their own Restoration environment perfectly.

• Out in Chicago, there is a genius who has been having a good deal of fun with Christmas decorations—really distinguished wreaths, garlands, and fir-trees. Now she has gone on to less seasonal triumphs. One of her new table decorations combines flexible heavy foil leaves and white berries, with invisible candle-holders tucked among the foliage. The effect of candle-light on the soft, silvery texture is something to be seen. Then again, her mind runs to shelf edgings, stamped and tooled and shaped, and adaptable for narrow valances, as well as shelves. They are made of foil, one with a deeply cut leaf-shaped edge, with crimped veins, and, mounted on thin wood and cut to shape, it becomes a valance of classic-modern feeling. Macy's Closet Shop has these, and they cost from about ten to thirty cents a yard, according to your choice of pattern.



PECK & PECK

FIFTH AVENUE AT 48th STREET • 42nd STREET • 55th STREET • WHITE PLAINS • PHILADELPHIA • BOSTON • CHICAGO • ST. LOUIS • MINNEAPOLIS

THESE little things called accents don't occur by accident, this autumn! They're there with deep, devastating purpose, as in the picture! Notice the velvet cat's tongue slipped through the soft, rolled collar. It's this new formality, in person, applied to knitted fashions! And it definitely rescues the dress (and you) from any thought of life on the playing fields at Eton when you wear it. As for the *e*-normous metal buckle, you'll have to try it on to see exactly its flattering effect amidriff upon our old friend, the Silhouette. Both master-touches were awarded it for excellence in managing to look superbly hand-knit in fine chenille! It comes in glowing autumn colors—Bordeaux, Caballero, Piper Green and Brown. All a part of our plot to brighten your life, this season. (As is the price, $22.75.) So you must hurry to secure it!

NRA handcrafted by Bradley



IN ONE ERA AND OUT THE OTHER

(CONTINUED FROM PAGE 112)

Within the last year or so, certain progressive shops and manufacturers have entered the arena. One shop carries several garments copied from the model exhibit of clothing assembled by the Bureau of Home Economics. A Middle-Western manufacturer has put out a well-made garment designed for ease in dressing. When a clasp in front is released, the lower back part of the suit can be pulled down by the child and easily pulled back into place. Also, several children's undergarments and sleeping garments incorporating similar ideas are on the market.

Nevertheless, there remains a long-ish row for modern educators and mothers to hoe before clothes that a child can manage himself will be available in satisfactory profusion. Every mother can accomplish miracles in furthering this important trend in modern education by going into conference with the buyer of children's clothing at her favourite shop and requesting clothes of this type. Shops are not made in heaven, any more than marriages; so, until there is a pretty definite demand for children's clothes with these built-in features, there is not likely to be much of a supply of them. Assert yourself, so that your child may be dressed comfortably, as well as attractively—and in a manner to encourage his good, rather than his bad personality traits.

RUTH CARTER WEST

IN THE LAND OF WAACHT-EEN-BIETJE

By Ann Gordon

TEN thousand miles across the sea lies Africa, and at the tip of Africa is Vasco da Gama's Cape of Good Hope. There the Indian Ocean meets the Atlantic Ocean and creates such a fabulously beautiful setting for the hundred-mile Marine Drive that even the Amalfi Drive in Italy, the Corniche Drive in Southern France, and the Repulse Bay Drive in Hong Kong are sadly put to shame.

But after you have spent two or three days in Cape Town itself, and had a glimpse of the incredibly flat surface of Table Mountain covered in the early morning with its celebrated white table-cloth of clouds, and been carried to its summit in the new aerial cableway; after you have seen Groote Schurr, which was the home of Mr. Cecil Rhodes and is now that of the prime minister of the day, you will say, "Cape Town is interesting, as a new city is always interesting to the traveller. But charm? No, there is none of that in Cape Town."

SOUTH AFRICA'S GOLD CITY

But eight hours later, after you have flown the thousand miles that separate Cape Town from Johannesburg, South Africa's gold city, you will sense at once that here is a city that is alive. The business section of Johannesburg is similar to that of any American city of three hundred thousand people. In the residential district, a mile or two from the centre of town, there are delightfully picturesque homes, large modern apartment-houses, and attractive country clubs dotted here and there with little thatched *rondavels*—all of them radiant with the brilliant red and purple of the bougainvillea. But then you catch a glimpse of something that makes you realize that you are far from the suburbs of Chicago and New York, for just beyond all this are the gold-mines, the ore "dumps," and the veldt.

While you are in Jo'burg, as it is fondly called by the South African, you will want to stay at the Carlton Hotel, which offers not only excellent accommodations, but a priceless French chef who can provide you with anything you may desire, from *caviar et blinis* to your favourite *crêpes Suzette*.

You will probably have met some South Africans on the nineteen-day boat trip from New York, and true to their tradition for gracious hospitality, they will most assuredly entertain you delightfully if they live in Jo'burg. Or, if they are from some other South African city, they will undoubtedly present you with letters of introduction to friends in Jo'burg.

Time speeds on with incredible swiftness in Jo'burg, and, after you have been there for a week, you will be loath to leave. You will begin to realize, perhaps for the first time since you have come to Africa, that *Waacht-een-bietje*, the old Dutch words that mean "Wait-a-bit," have been rightly called the words of Africa. *Waacht-een-bietje*—wait-a-bit—especially in Johannesburg.

For when you waken in the morning in your apartment at the Carlton, even though the month be November or December, bright warm sunshine will be streaming in through your windows. On your breakfast table, you will find some of the most luscious fruit in the world, all grown in South Africa. Soon the *maître d'hôtel* will arrive on the scene, to offer for your delectation a platter of hot scones, prepared from an old English recipe, and a cup of steaming American coffee; and, by then, your friends will be waiting to take you to the Automobile Club or the Country Club for eighteen holes of golf.

The Automobile Club, which is in the suburb of Killarney, has everything you could wish for in a country club. It has a superb golf course, a large swimming pool (which, in Jo'burg, you must call a "swimming bath"), an excellent restaurant, and a cool, wooded setting. It is called the Automobile Club chiefly to distinguish it from the older and larger Country Club.

ON INTO THE NIGHT

In the afternoon, perhaps, you will rest for an hour or two, and then, about four o'clock, you will join your friends in the Palm Court of the Carlton for tea. Undoubtedly, by this time, you will have become familiar with the popular South African drink, the Pimm Cup, which is a refreshing and unique concoction and which you may prefer to tea. I think you will agree with me that having tea (Continued on page 116)

The World's finest Rye—Bottled in Bond under U. S. Govt. Supervision



OLD SCHENLEY RYE

BOTTLED IN BOND

More than four years ago, under United States Government supervision, Schenley planned to make, without regard to expense, trouble or time, a quality whiskey so superb that it would stand without a rival.

More than four years ago this distinguished product was distilled and stored away in government-supervised warehouses to be aged by the gentle hand of time. Only Wisconsin and Michigan Rosen Rye—the most compact and flavorful rye kernels that Mother Earth produces—were used for this luxurious brand. Old Schenley Pure Rye was distilled by distillers with 30 years of pre-Prohibition experience.

Every drop was left in charred oak barrels for more than four years before a single barrel was bottled. Buy it as a de luxe whiskey for all special occasions . . . or to make *any* occasion a special occasion!

• • •

Made by the distillers of Golden Wedding, Mayflower,
Cream of Kentucky

Schenley PRODUCTS CO., INC., 20 W. 40th ST., NEW YORK

FULFILLS ALL REQUIREMENTS of the U. S. PHARMACOPOEIA (U.S.P.), NATIONAL DISPENSATORY and PHARMACOTHERAPEUTICS

This advertisement is not intended to offer this product for sale or delivery in any state or community wherein the advertising, sale or use thereof is unlawful.

"A dinner should end with Crème de Menthe"



Says IRENE PURCELL

The blonde, piquante actress, Irene Purcell, who shuttles between Broadway and Hollywood, feels that a dinner without Crème de Menthe is an unfinished dinner. "It's so cool and green," she says, "it has such a fresh, clean taste." We are very sympathetic to this ourselves, because Cusenier happens to be the *original* Crème de Menthe and we're frankly proud of it. People tell us it is exceptionally good.

"A dinner should end with Cognac Brandy"

Says FRANK CASE



Still, Mr. Case's opinion is not something to toss over your left shoulder, because as head man at the Algonquin Hotel he has been host to the stage and its critics for many years. A sound Cognac brandy is an elegant liqueur—and this is especially true of Cusenier Cognac because it is *fifteen* years old (although it sells for no more than many only *five*). It really deserves balloon glasses.



For that matter, a dinner should end with Apricot, or Triple Sec or Orange Curacao or Blackberry, or any one of the 33 other Cusenier Liqueurs—let your palate be your guide. You notice we specify *Cusenier*. We admit to being prejudiced. Yet Cusenier liqueurs must be exceedingly good because

MORE PEOPLE BUY THEM THAN ANY OTHER BRAND IN THE WORLD.



The Liqueurs of

CUSENIER

La Gde Distillerie E. Cusenier Fils Aîné et Cie, Paris

Imported and Guaranteed by W. A. TAYLOR & CO., N. Y.

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IN THE LAND OF WAACHT-EEN-BIETJE

(CONTINUED FROM PAGE 114)

or a cocktail in the Palm Court of the Carlton is just as much fun as having it at the Jockey Club in Rio, at Raffles in Singapore, or at the Polo Club in Bangkok. There are always interesting and amusing people to be seen: Judge Tielman Roos, the popular South African statesman, sitting there by the window, reading a copy of our American *Time*; Miss Hetty King, the clever male impersonator, having a cup of tea and a lengthy discussion with that fascinating man, Mr. Sam Alexander, the well-known collector of coloured diamonds and liqueurs; and there in the corner, one of South Africa's most charming bachelors, having cocktails with a girl from New York.

NIGHT IN JOHANNESBURG

About seven-thirty or eight o'clock, you will dine at the Trocadero or the Carlton, or perhaps at some one's house, which may be anything from a two-room *rondavel* to a twenty-room apartment. And about ten-thirty, if the government in power hasn't closed the night-clubs, your host will take you to the Embassy or the Cosmo Club. Each of these clubs has a gambling-room—a miniature Monte Carlo—with roulette, baccarat, and *chemin-de-fer*. On Friday evening particularly, which is the "posh" night in Jo'burg, the crowd is as smart as that at the Embassy Club in London or at the Ambassadeurs in Paris. In between the dancing and the gambling, people will casually tell you the most lurid stories you have ever heard: tales about the days of the Boer War, or about elephant hunting up in Kenya, or about somebody's native "boy" whose ears are so long he has to tie them under his chin. And then, about three or four o'clock in the morning, some one will say, "Come up to my flat for caviar and coffee."

However, Jo'burg has other attractions beside year 'round sunshine, golf, and gaiety to offer the traveller, and the most interesting of these is a visit to one of its mines. So, one day, you must arrange to go down into one of the gold-mines on the Witwatersrand. It is a strange and an exciting experience, and, at any one of the large mines, you will find that you are most welcome. One of the superintendents of the mine will undoubtedly take charge of you himself, for visitors from America are still somewhat of a novelty in South Africa.

One Sunday morning, of course, you must attend a native "war" dance at one of the mines, preferably the Crown Mine. It will interest you to note that, in this one respect, the veneer of civilization seems not to have touched these black men at all, for their dances are as pagan and as madly rhythmic as they were three centuries ago.

While you are in Jo'burg, you should allow a few days to motor up to Kruger National Park, which is South Africa's world-famous game reserve. Here you will find hundreds of thousands of acres of land in its natural state, and abounding with game. The government has filled this reserve with all species of African animals: lion, zebra, giraffe, wildebeest, impala, elephant, leopard, and many others. And there are well-protected camps to accommodate visitors.

One week-end, you must plan to spend in Lourenço Marquez, in Portuguese East Africa. It is very gay, and its gambling casinos are well worth visiting. You can go by train or motor the few hundred miles from Jo'burg.

If you should wake up feeling incredibly young and romantic one morning, you must motor up to the citrus estates at Zebediela, which is only a hundred and ninety-five miles from Jo'burg, and spend the night in a little thatched *rondavel* drenched in moonlight and orange-blossoms. The next day, on the way back to Jo'burg, stop for luncheon in the village of Potgietersrust, which is better known as "Pee Pee Rust" to all South Africans; first of all because, like its name, it is truly South African Dutch, and secondly, because you will find that years after you have left South Africa, the name will linger in your memory together with the names of a few other places you can never forget—like Kakamega, and Zamboanga, and the Zuyder Zee. If it's tea-time when you reach Pretoria, you must stop at Polly's Inn, where a divinely musty atmosphere will make you feel as if you were back in England having tea at The George and the Crown, or The Cat and the Fiddle, or some other English inn.

On your return to Jo'burg, you will realize afresh that, like most cities, its daytime hours are strenuously active and filled with a restless energy and a sense of things that must be done; but, at night, the personality of Johannesburg changes like a chameleon. Because there is no twilight in the tropics, early evening sees the vivid African sun quickly supplanted by a sullen, tropic moon that looks like a huge piece of gold ore torn from the heart of the Witwatersrand itself and flung to the stars with utter disdain. In the wee, small hours of the night, a faintly pungent breeze stealing down from the east may remind you of a sloe-eyed maid you once saw buying a scent called "amber," in an Indian shop in Zanzibar. Perhaps, too, if the night is very still, it may bring to you faint—oh, but very faint—echoes of the savage beat of drums from up in the Congo.

AFRICAN CHARM

Yes, that is Africa. And the very pulse of Africa is Johannesburg: this city which is such a curious blend of qualities that are strangely at variance with each other. Here you find the flagrant, cool sophistication that is Shanghai's, mingled with a naïve, subtle charm that will remind you constantly of Saigon. You are aware of Johannesburg's basic solidity as you are of Oslo's, but, in contrast to it, you can not help but sense that life here, as in Bali, is woven of a sensuous, tropical fabric.

At the end of your stay in Johannesburg, when you have reluctantly decided that you must go on to Europe, perhaps, or east to China, some one will say to you, "Away up in East Africa, near the Mountains of the Moon, there is a heavenly little inn, whose telegraph address is absurdly, just "Romance, Uganda"; and then soon you will be saying to yourself, "But *waacht-een-bietje* in this Africa; let us go to Uganda. We must wait-a-bit, just a bit, longer."



Autumn provides a background of color at

THE GREENBRIER

At The Greenbrier, high up in the Alleghanies, nature and fashion vie for honors in the autumn festival of beauty—but nature is a generous rival, for her flaming oaks and maples and dazzling mountain ash lend to new fall clothes a background of incomparable brilliance. At the polo field and on bridle trails, on rolling fairways and sun-splashed terrace, fashion, in turn, pays homage to the vibrant new season. In crystal-clear air as heady as wine, sports reach top form. Truly, life out-of-doors at The Greenbrier in autumn is attuned to the mountains in their October glory.

Autumn season rates at The Greenbrier are very reasonable—from $6 per day, European Plan, with A la Carte or Table d'Hote service optional, from $12 per day, American Plan. Illustrated literature describing The Greenbrier will be sent to you upon request.

White Sulphur Springs
WEST VIRGINIA

THE GREENBRIER AND COTTAGES L. R. JOHNSTON, GENERAL MANAGER



ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, and matters of etiquette; on costume and fashion; on household decoration; on shops dealing in merchandise of interest to Vogue readers; and on other subjects that fall within the scope of this magazine.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of totally unrelated questions, any one of which may require a considerable amount of research to answer it adequately.

(3) Unless requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.

Mrs. F. P. E.: I am closing up my house and going to Europe to live for a year, or more perhaps. I want to write a reference for a woman who has worked for me as waitress for several years. Will you please tell me the form to use for this? How should I sign it?

Ans.: This is a suggestion for the wording of a reference:

To Whom It May Concern:

It gives me great pleasure to recommend Mary Walsh, who has been in my employ as waitress for three years. I have found Mary to be absolutely honest, willing, and cheerful in her work. She is an excellent waitress, always careful of the china and silver.

The only reason I am letting Mary go is because I am sailing for Europe and do not know when I shall return.

Jane Smith
(Mrs. John T. Smith)

Mrs. R. D. T.: I am a widow about to be married for the second time. Will you please tell me whether or not I should ask the family of my first husband to come to the wedding?

Ans.: Whether or not you ask the family of your first husband to your second wedding depends entirely upon their feeling towards you. If they approve of your remarriage and feel that they can come to the wedding without unhappiness, you should ask them. At a time like this, personal feeling has precedence over social usage.

Miss L. T. S.: Please tell me what initials should be engraved on a wedding-ring. Does the bride use those of her maiden or married name? Also tell me, please, what initials should be used to mark her trousseau linens and her silver.

Ans.: The initials of the bride's maiden name are used on the wedding-ring, as well as those of the groom. The date of the wedding is usually included. In marking linen and silver, the bride includes the initial of her married name in the monogram.

Mr. F. S.: How may a young man show his gratitude to a hostess who has entertained him several times, but whom he has no way of repaying?

Ans.: There are a dozen ways in which a young man may show appreciation of kindness. Of course, the more formal view of visiting has changed, but no hostess is ever displeased to find that the young men she constantly asks to her parties have had the good manners to leave cards at least once or twice during the season. A young man may also make a point of speaking to his hostess of past occasions whenever he meets her at other people's houses, at restaurants, at theatres, and so on. Any little favour will show her his gratitude and appreciation; such as, for instance, finding a taxi for her; standing and talking to her while her chauffeur brings her car around, should he meet her outside of a theatre or a shop; sending flowers—from a single perfect one to a boxful—on Christmas or New Year's or after he has spent a week-end at her house; asking her to dance with him or taking her to supper from time to time as he meets her at dances. These suggestions are, of course, merely suggestions, and not things that a young man *must* do. And they should always depend upon the lady's pleasure in accepting them.

Mrs. T. V. J.: A school friend is visiting at the house of a woman whom I have never met. May I call on her there, and is it proper, after such a call, to invite her to my house to luncheon to meet again a few friends of our school years, without asking her hostess, too? The woman she is visiting is quite a bit older than the rest of us, and I don't believe she would be interested or amused by such a luncheon.

Ans.: Hosts and hostesses should, and usually do, make it easy for their guests to see any one they wish to see. There is no reason why you should not call on your friend. If you should call when your friend is out, you should leave your card for your friend only, since you are still a stranger to the householders. If, however, your friend's hostess had invited you to tea or dinner, though you had not yet met your hostess or had been unable to accept the invitation, you should no longer consider yourself a stranger and should leave cards for her, as well as for your friend. The acquaintance might or might not be continued afterward—it would depend more on congeniality than on social obligation. For the same reason, although it would be gracious to invite your friend's hostess to your house for lunch, it is not necessary to do so.

Mrs. R. C.: Will you be so kind as to tell me the rules for so-called "finger food"—asparagus, artichokes, and so on?

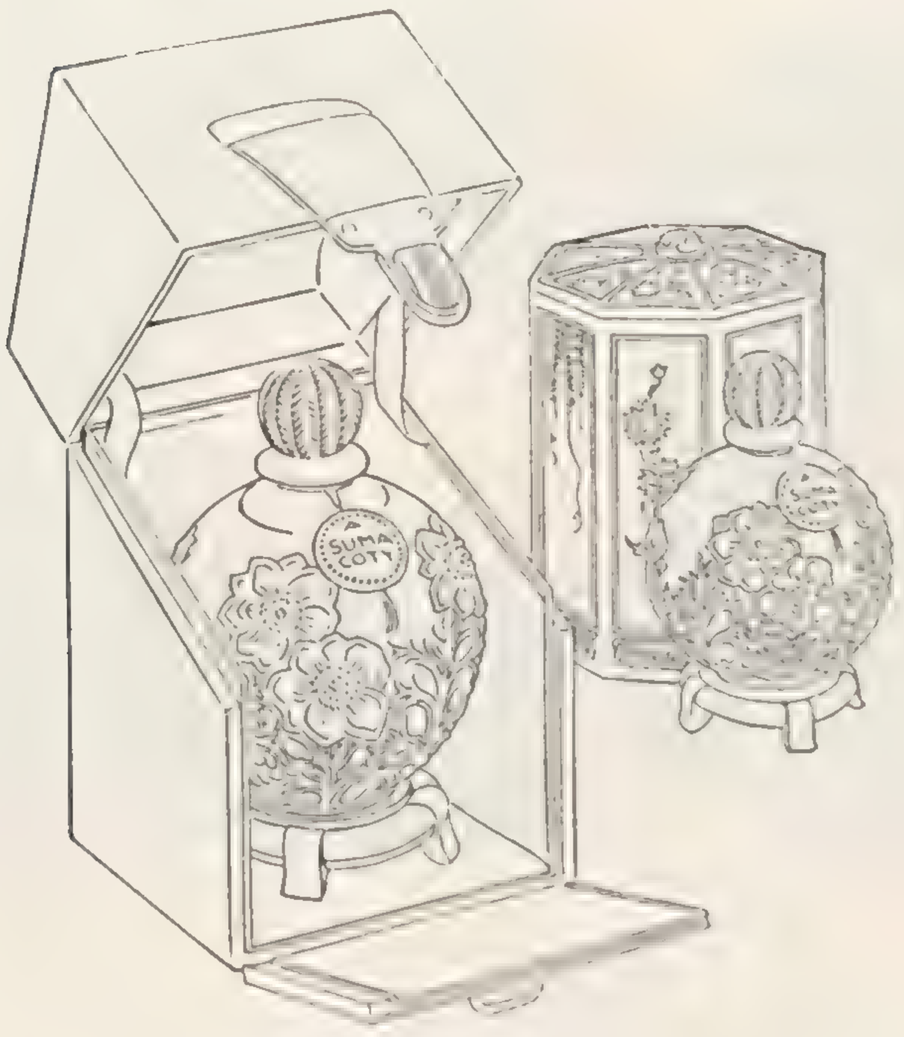
Ans.: There is no rule of thumb for "finger food." Questions about eating asparagus, artichokes, French fried potatoes, corn on the cob, or any other such foods must be answered tentatively. So much of what one should or should not do depends upon circumstances and surroundings. At formal dinners, most people use forks as much and fingers as little as possible—but artichokes, of course, can hardly be eaten with forks. Asparagus, if firm and short in the stalk, may be eaten with the fingers. Corn on the cob is admittedly a finger food, but one would not serve (Continued on page 120)





a Suma

A NEW PERFUME CREATION



"A Suma" is ready in two sizes—each a flower-embossed frosted glass sphere, pedestalled on ebony-and-scarlet. The $10 size boasts a handsome octagonal gold-and-black lacquer-like case; at $35—the de luxe size rests luxuriously on ivory satin, in a case of scarlet Morocco.

Rich, strange, reckless—"A Suma" is the new luxurious odeur, exotic as an enchanted moonlit beach at Bali. It fits the tempo of the smart world, "goes with" the magnificent cloth-of-gold fabrics, the gorgeous romantic silhouettes. A fragrance even more opulent than the mode, "A Suma" by Coty has the sensuous allure of a siren's song. Ask for "A Suma" at the smart shops.

Coty

STUDIO FORMAL



★

SHEILA MANNORS, *Columbia contract player, who has just completed "That's Gratitude," and is about to start work on "Criminal Within."*

★ The rage this fall will be Knits for formal dinner and evening wear as forecast in this studio sensation fresh from Hollywood! ★ ★ ★ It's a tricky backless capelet fashioned of large eyelet chenile, in Desert Red, Black, Turquoise and Star Gold. ★ ★ ★ And if it's one of those chilly evenings you may cover your back by simply snapping the capelet to the waist. You must see this to appreciate it. The pleasing price includes a slip in matching color—quite effective!

Nattiknit

LOS ANGELES KNITTING MILLS · HOLLYDALE, CALIFORNIA

VOGUE COVERS THE TOWN

(CONTINUED FROM PAGE 31)

directors of the series. Miss Arthur presented numerous performances for children, during the years when she was at The Neighborhood Playhouse, and Miss Snider has been special promotion director for the Children's and Young People's Series of the New York Philharmonic Symphony Society.

The performances will be run in two series of five each—four Saturday mornings and one Saturday afternoon. Tickets for either series will be sold at the single admission rate—from about twenty-five cents for balcony seats to about a dollar and sixty-five cents for seats in the boxes. If you have no children of your own, you might borrow a few who wouldn't otherwise be going to the series; or send a nice envelope of tickets to your pet charity organization for distribution.

• The American Museum of Natural History's Saturday afternoon movies begin on October 6, too. The life of the American Redmen, the Eskimos, the Puritans, and the Pilgrims; the stories of Columbus, Daniel Boone, Theodore Roosevelt, and the Battles of Yorktown and of Vincennes are a few of the interesting adventure pictures that will be shown on successive Saturdays. The movies start at two o'clock at the Museum, and there is no admission charge.

Races and hunts

• If you follow the ponies, you may want to mark the following selected dates on your calendar for October:

HORSE-RACES

October 1 to 13—Metropolitan Jockey Club, Jamaica, Long Island.
October 15 to 27—Empire City Racing Association, Yonkers, New York.

HUNT-RACING

October 6—West Hills, Huntington, Long Island.
October 12—United Hunts Racing Association, Roslyn, Long Island.
October 20—Monmouth County Hunt, Red Bank, New Jersey.
October 24 and 26—Essex Fox-Hounds, Peapack, New Jersey.

"FLANEUR"

ANSWERS TO CORRESPONDENTS

(CONTINUED FROM PAGE 118)

it at a formal dinner. Fried potatoes are usually eaten with a fork; but we see no reason why the shoestring variety should have to be eaten in any way but with the fingers. As for lobster, succulent claw and all, it should be eaten in public with the fork. Fruits, like strawberries, are sometimes served with the hulls on and should then be eaten with the fingers. Grapes must be. Pears, peaches, apples, oranges, and such fruits may be peeled and quartered and then eaten with either fingers or forks.

Miss L. M. N.: At a Sunday evening chafing-dish supper, should a guest offer to help the hostess, or not?

Ans.: It is always polite to offer help to one's hostess, but if the guest finds that the hostess would rather manage things in her own way, it is courteous to allow her to do so. The effect of quiet and order, which a woman serving her own dinner is anxious to preserve, will be lost if several people jump up to help her.

Mrs. L. L. D.: I am facing the ordeal of travelling across the country with three small children and a coloured nurse. I plan to take a stateroom for the two youngest children and myself, and a section for Mammy and my little boy. Will the other travellers object to having Mammy sleep in the same car or use the dining-car? We are to spend a night at a hotel in San Francisco. How should I register for myself and my large family?

Ans.: A nurse can always have her berth near or with the children, and her meals with them—no matter what her colour. In the dining-car, if you feel that your maid might be unwelcome at the table of another person, she would sit with you. If you were planning to have your children eat in the stateroom, the nurse could eat with them, of course. When you register at a hotel, you would do it in this way: Mrs. Thomas B. Smith, Master George Smith, nurse, and babies, Philadelphia. This is one of the few occasions when your title (Mrs. Thomas B. Smith), instead of your signature (Elizabeth Spence Smith), is used.

Mrs. T. L.: When filling water-glasses, should the maid take up the glass or pour the water without raising the glass? Should plates be removed from the right except when being exchanged?

Ans.: When glasses are refilled, they should not be raised up. All table service, except the filling of glasses or removing of right-hand implements, should be from the left.

Mr. A. B.: What is the correct approach to a side-dish of vegetables, as met in resort hotels or dining-cars? Should vegetables be removed to the plate or eaten directly from the side-dishes?

Ans.: Vegetables in side-dishes are eaten from the dish and not transferred.

Mrs. T. D. B.: Please tell me how a broken engagement should be announced.

Ans.: If the break is sudden and the invitations to the wedding are already out, they must be recalled, as any other invitations would be recalled. If there is not time for this, it might be possible only to put an announcement in some newspaper—though this is an unfortunate necessity. If there is a proper amount of time, the mother and daughter write, as they wrote when the engagement took place, to say that it no longer exists. They may give explanations or not, as they please. The man must always be silent and accept whatever the situation requires. Presents must all be returned, and the more quietly the whole procedure is dispatched with, the better.

Working on a mouse's tail

A SCIENTIST LEARNED HOW TO MAKE A WOMAN'S SKIN GROW YOUNG

The amazing story of Vita-Ray Vitamin Cream, the only beauty treatment admitted to the Basic Science Division of the Hall of Science at A Century of Progress



MOST women would scream at the sight of a mouse, yet this little rodent has enabled science to prove that Vitamin D can be fed *through the skin* to the sub-cutaneous cells.

No story of the accomplishments of the "Microbe Hunters" is more thrilling than the history of Vita-Ray, the new beauty treatment which makes a woman's skin grow young.

It is an amazing story few women would believe were it not for the fact that laboratory tests* have demonstrated beyond all shadow of doubt that Vitamin D applied to the skin does penetrate and function in the body.

Harnessing the Sunshine Vitamin

The vital element in Vita-Ray is no mysterious ingredient of alchemy, no dangerous reptilian hormone, but Vitamin D, the sunshine vitamin without which all living things would wither and die.

For years science has recognized the importance of Vitamin D in diet and now it finds this vitamin an important factor in skin health.

In every jar of Vita-Ray cream are 750 A.D.M.A. (Vitamin D) units, implanted there by irradiation, waiting to be released through the skin to the hungry subcutaneous cells.

At last a cosmetic that penetrates the skin!

With the discovery of Vita-Ray, science at last admits that a cream can penetrate to the cells below the surface of the skin.

Because they were unable to feed nourishment to the cells below, even the most costly creams and unguents have failed to live up to their glowing promise.

But skin penetration is no longer a scientific day dream. It is an established fact, admitted by leading men of science who have read the evidence clearly written in the case records of thousands of martyred white mice.

By applying Vita-Ray to the tails of Vitamin-D-starved white mice and restoring these animals to normal functions, the laboratory has definitely proved that Vita-Ray actually does penetrate the skin.

How to Use Vita-Ray

The Vita-Ray treatment is neither complicated nor costly. You apply it at your own dressing table just as you would apply any other cream.

To the eye Vita-Ray is just a fragrant white cream not greatly different from the creams with which every woman is familiar.

The great difference lies in the fact that Vita-Ray and Vita-Ray alone contains Vitamin D in a form that enables it to be fed directly through the skin to the sub-cutaneous cells.

First cleanse the face thoroughly using Vita-Ray cleansing cream or any other good cleansing agent. Then pat in Vita-Ray cream until it disappears.

Do this night and morning for a week. By that time the first tangible results should begin to show.

First the complexion will seem to take on a new freshness. Lines and wrinkles will begin to grow dim and vanish. Scaliness and excessive dryness will disappear. The skin will actually seem to be growing young.

How to get Vita-Ray

You will be amazed at the remarkably low price at which we have decided to market this new Vitamin D beauty treatment.

Instead of asking exorbitantly high prices which would limit this cream to only the very few, we have decided to price it within the reach of every woman in the belief that the benefits of this discovery should be made available to all.

The selling price is only $1 for a generously large 4-ounce jar. If your favorite store has not yet secured its stock of Vita-Ray, you will be permitted until further notice to purchase it direct from our laboratory.

To do this, merely fill out the coupon below and send it in together with $1. Your jar of Vita-Ray will be mailed to you as soon as your order is received.

■ *Vita-Ray was the only beauty treatment recognized by the Basic Science Division of the Hall of Science at the great Century of Progress Exposition.*

---

*Report of these tests will be supplied on request



● The only cosmetic admitted to the Basic Science Division of the Hall of Science at A Century of Progress

Vita-Ray
VITAMIN CREAM

MAIL THIS COUPON

THE VITA-RAY CORP.
Lowell, Massachusetts

Sirs:

I am enclosing one dollar for a jar of Vita-Ray Vitamin Cream, to be sent to the following address, postage prepaid. (If living in Canada send $1.50)

Name _____

Street and No. _____

City _____ State _____

V-10



A SUPPER DRESS to make every entrance dramatic. Utterly simple except for the Moyenage sleeves of hand-crocheted silk mesh. In Crêpe Mado, a fabric as crinkled, clinging and lustreless as black poppy petals. Typical of the Neiman-Marcus collection of significant clothes for the important occasion.

Neiman-Marcus Co.

DALLAS • TEXAS

THE CENTER OF FASHION AUTHORITY IN THE SOUTHWEST

ROMANTIC NOTIONS

THE notion counter of the nearest department store is the modern girl's substitute for her mother's sewing-room. Every time she loses a button or wants to mend a dress, she has to go out to buy the necessary button or thread. Apartment-house living and constant moving discourage the keeping of such supplies on hand. Her mother had her own notion counter in her sewing-room and would have considered it an imposition on a shop to bother the sales force for a single spool of thread or one button. It would have been as unheard-of to run out of thread in the sewing-room as to run out of sugar in the kitchen. One bought six spools of Messrs. Coats' thread at a time, for a quarter, and kept a good supply of blacks and whites for practical sewing and a variety of coloured mercerized for finishing (the mercerized thread wasn't considered strong enough for seams). Silk thread was a luxury, and the spools were kept in a closed box and were used only for fine sewing.

The sewing-room of my childhood ranked in interest with the attic. It was like a miniature dry-goods store with drawers and shelves and boxes full of supplies to cover every sewing need. There were boxes full of buttons (all buttons and hooks and eyes were taken off clothes before they were put in the rag-bag); spools of thread in every colour; D. M. C. embroidery cottons in all shades and embroidery hoops in all sizes; crochet-hooks and knitting-needles, with the necessary cotton and wool to keep them busy. (Continued on page 123)





FROM ALTMAN

• Three-tier satin edging for collars and ruffles; about three inches deep
• Small Belding-Heminway sewing kit with spools of silk, needles, scissors, thimble
• Loop edging shot with lamé threads, wide or narrow
• Brown wooden buttons that have a twisted look
• Imported two-colour ribbon; a grosgrain and a furry side; about eight inches wide





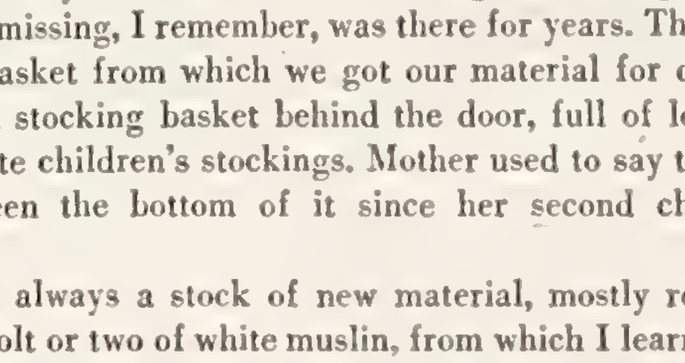
- A door-hinge belt buckle and thin metal buttons to match, in gold or silver
- General Electric's transparent oil silk shower hood saves make-up and hair-do
- Metal-and-wood buckle with two sizes of buttons
- Starfish buckle and buttons in black or in prystal composition in red and green

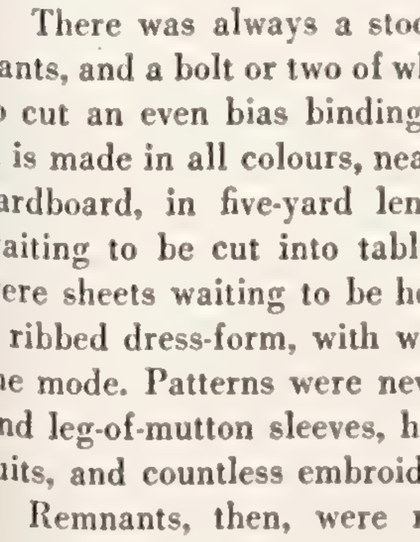
FROM MACY'S

There was a big box marked "trimmings," with silk braid from old ball dresses, ostrich feathers, enamelled buckles, pieces of fur, and bits of ruching; and there were boxes full of ribbons, and others full of laces, and one labelled "odds and ends" that held all the useless things that no one could bear to throw away—one beautiful, new, long white kid glove with a button missing, I remember, was there for years. There was a scrap-basket from which we got our material for doll clothes, and a stocking basket behind the door, full of long black and white children's stockings. Mother used to say that she hadn't seen the bottom of it since her second child was born.

There was always a stock of new material, mostly remnants, and a bolt or two of white muslin, from which I learned to cut an even bias binding—a great accomplishment. Now it is made in all colours, neatly cut and turned on a piece of cardboard, in five-yard lengths. There was damask linen waiting to be cut into table-cloths and napkins, and there were sheets waiting to be hemstitched. Of course, there was a ribbed dress-form, with waist and hips that changed with the mode. Patterns were never thrown away, and you could find leg-of-mutton sleeves, hobble-skirts, or Lord Fauntleroy suits, and countless embroidery designs, in the pattern box.

Remnants, then, were real (Continued on page 124)





- Delicate Victorian lace by the yard, on banding. A good suggestion for those new Maggy Rouff collars
- Schiaparelli's buttons: hazelnuts (real ones) with gold or silver mountings
- These leather buttons look like poker chips—they are smart with no holes on the top side to mar the surface

FROM McCUTCHEON



WAXMAN STUDIO

Infinitely superior in style and fabric, Glengyle Formal-knits again triumph with their famous Laminette cloth. This model, featuring a soft, draped neckline and new, square-cut sleeves, is exquisite in its simplicity. You will find Glengyle Formal-knits in fascinating colors at leading department stores and specialty shops in your city.

SOLD BY **RUSSEKS**
Fifth Ave. at 36th Street

FEDERAL KNITWEAR CO.
512 SEVENTH AVE., NEW YORK CITY

»Ybry PRESENTS FEMME DE PARIS

the jewel of Parfums

in its new crystal flacon



One ounce
FIVE DOLLARS
½ oz. 2.75
¼ oz. 1.50

THE JADE FLACON
IN ITS DE LUXE
JEWEL CASE
4.25
8.25
15.00

FOR A COMPLETE FEMME DE PARIS TOILETTE

Infusion de Parfum, a delicate fragrance for daytime use, after the bath, or on your lingerie

2 oz. 1.00 *4 oz. 2.00* *8 oz. 3.50*

FACE POUDRE, BATH POUDRE AND LIPSTICK
1.00 each

An atomizer is a delightful way to enjoy this parfum

ROMANTIC NOTIONS

(CONTINUED FROM PAGE 123)

remnants and not yardage that hasn't sold well, cut into neat dress lengths and reduced in price—as most of them are now. Mother couldn't resist a nice piece of material, particularly if it was a bargain remnant, and she bought it on the chance that it might be the right length, colour, or texture for something. There was a feeling of lavishness about having boxes full of brightly coloured materials in the sewing-room, and, when you actually found just the piece you needed in the remnant box, you experienced great satisfaction in being well supplied in your own home. There were pieces in the remnant box that never filled a need and were familiar friends all through my childhood: one piece of raspberry satin inspired me to plan everything from a pincushion to an evening bag, as I grew up—none of which I ever executed.

The sewing-room was nice on winter days with the fire burning and mother indulgently letting us go through the boxes to keep us quiet. Sofa cushions and table-covers were my favourite creations, because I could use so much colour in them. They were never finished, as the weather would clear and they would be put in the sewing-room drawers and forgotten.

A STITCH IN NO TIME

There was a Bavarian maid in the house, who showed me large embroidery stitches that went very fast and with which I could make up my own design. These I liked much better than mother's feather-stitching or French knots, which were the only embroidery stitches she knew. She could do very fine feather-stitching, and my first party dresses were covered with it. I didn't like it at all and would rather have had smocking, but mother never learned to do that. She didn't like to sew, really, but fancy-work was part of a woman's life at that time; so she combined it with a maternal feeling and put it on my dresses rather than on dresser-covers. Also, I suspect that she would rather embroider than darn.

The dresses were made by a pretty, soft, red-headed woman who came for three weeks at a time, every few months. This, mother said, was easier than taking me shopping, as I had such decided views about what I wanted. I could fuss and fume as much as I liked with the seamstress, and in the end the dresses turned out just as mother wanted them. "You need ruffles to soften your face," she would say. And I had ruffles. However, when I was fifteen, I asked that I be allowed to have one dress exactly as I wanted it, and mother gave her permission. The seamstress carried out my every wish seriously, and a long black dress, with black fur (from the trimming box) around the ankles, was the result. Mother was quite safe in giving permission, as I went back to school right away and was never allowed to wear the dress.

The dressmaker was very important to me. She taught me how to sew. Mother said that if I was going to be so fussy about my clothes, I had better know something about how they were made. In fact, she said that I could have all the dresses I wanted, if I made them myself. This inspired me to the point of working with the seamstress all during one Easter vacation. I was very disappointed to find that I went back to school with the same number of dresses as usual.

This dressmaker came to us for fifteen years, and she never impressed me as growing any older or changing at all. My only interest in her, outside of the clothes she made for me, was a curiosity to know what she did when she locked herself in the sewing-room about three times a day. It was whispered about the house that she smoked; but, as children, we preferred to credit her with witchcraft, or taking dope, or whatever current evil we had been reading about.

YARDS AND YARDS OF LACE

Mother was very proud of her laces. She had a large collection of hand-made lace collars (early pictures of my brothers showed them looking very angelic, with large lace collars framing their faces) and yards of lace in every width and of every type. From time to time, the laces were rolled neatly on cardboard, sorted according to type, and put in labelled boxes. This order didn't last long, as mother was always in a hurry when she wanted a piece of Valenciennes lace for a baby dress, for instance, and went through the boxes declaring that she never could find anything she wanted, leaving them all mixed up again. There were some very special laces that were kept in a trunk in the sewing-room (the attic was too far away in case of fire, mother said), along with valuable shawls and christening robes. These, she told us, were for our trousseaux. She never could remember where she had hidden the keys to this trunk, and, although she would start by offering a nickel to the child who found them, they were never found until a reward of a quarter was reached.

SEWING-ROOM REVERIES

We had a chain-stitch sewing-machine, which I begged mother to get rid of, because it embarrassed me to have my hem rip out at school, if I caught a thread. But she said that she couldn't ask the seamstress to use any other kind, for we grew so fast that she had to be able to rip hems and seams easily. The scissors were kept in the sewing-machine drawers, and they disappeared regularly. Their sharp edges and points were a constant temptation to us, for they were so much better for cutting paper-dolls, or anything else, than the dull, blunt, nursery ones. The small pointed buttonhole scissors were particularly nice for small hands. However, mother wouldn't offer more than a nickel reward for finding these, as she didn't like to make buttonholes.

There were cases full of needles and pincushions full of pins in the sewing-basket. Mother always bought them from pedlars, saying that it was the least she could do for the poor souls. In fact, if any one wanted to sew, there was everything in the sewing-room to make it easy. Supplies weren't bought for any (Continued on page 125)

ROMANTIC NOTIONS

(CONTINUED FROM PAGE 124)

particular use. Even laces and ribbons were bought for themselves, on the chance that they might be useful. The sewing-room was stocked to meet any exigency and to satisfy the domesticity of the women of the time.

There is no longer any need for its existence. Sewing now has to compete with too many other activities to be of prime importance. Nor are clothes worn long enough to be let down, mended, or made over. Petit-point has taken the place of crocheted antimacassars and embroidered pillow-covers. It is impossible to keep boxes of remnants, or trimmings, or odds and ends in a crowded apartment; and they would be of no use, anyway, because of the rapid change of styles. Finger-nail scissors are far more important to the average young girl than dress shears, and they can be used to cut threads when she makes an occasional darn or mend.

"I know I have a needle somewhere," she will complain when she is in a hurry to go out and finds a seam ripped in her dress, and she will turn her cosmetic box upside down, looking for it. A well-stocked sewing-room does not come into her picture of satisfactory living. The notion counter of the department store is there to take care of her needs when they arise.

BETTINA WILSON

TRUE POLITENESS

By Eunice Wingate Quimby

SUPPOSE we check ourselves by a book of this title that was published nearly a century ago by Darton and Clark, Holborn Hill, London. It is a thin little book, bound in blue and gold, with gilt edges, and it is inscribed as a Christmas gift, in 1845, from a husband to his young wife. A few extracts from its one hundred and more paragraphs follow.

Table napkins are indispensable at the dinner-table; and silver forks are now met with in almost every respectable house. From their shape, and the nature of the metal, which is not dissolved by the ordinary dinner acids, they are very desirable. Steel forks, except for carving, are now never placed upon the dinner-table.

Fish must be helped with a fish slice: you may carve it more dexterously by taking a spoon in your left hand.

Eat fish with a silver fork; it is easily divided with the assistance of a piece of bread in your left hand.

Never take soup or fish more than once.

Always feed yourself with the fork: a knife is only used to divide the viands.

Do not overload the plates of your friends: it may appear very hospitable, but it is very vulgar.

As hostess, do not press people to eat more than they appear inclined to take, nor force upon them any particular dish which you may think super-excellent, for what may suit your taste may be exceedingly disagreeable to another.

In helping any person at table, recollect that wherever a spoon can be conveniently used, it is preferable to a fork.

Let the bread that is placed upon the dinner-table be cut of a proper thickness, say from an inch to an inch and a half. The small rolls made by the fancy bread bakers for the purpose are, however, better for the dinner-table than household bread.

The fair reader need scarcely be admonished not to use the toothpick at table unless under circumstances of absolute necessity.

Coffee is not, as formerly, introduced into the dining-room, but is generally ready in the drawing-room from two to three hours after the ladies have left the dinner-table.

Modesty will, I hope, protect you from adopting that "scanty longitude" of dress which not very long since prevailed. Fortunately, fashion is opposed to the indelicacy at the present time.

Never waltz. It is not opposed to the laws of Etiquette, but it is to delicacy. The most elevated society permits, nay, patronizes it—yet everybody must admit that this dance is not only subversive of delicacy, but also of morality.

Never address your husband as Mr. A. This is a vulgarism so well established that its perpetration would ruin the character of the most refined *élégante*, could she by possibility be guilty of it.

Cultivate a soft tone of voice and a courteous mode of expression.

Cautiously avoid relating in one house any follies or faults you may hear or see in another.

Never converse with strangers or mere acquaintances upon family circumstances or differences.

Let your mind be furnished for conversation not only by reading, but by thinking.

TO OUR READERS

We've discarded Summer, 1934. Right now, we are buying our first hats and frocks of the new season, and planning new personal triumphs. But what about our faces and hair and figures that went through the summer and look it, alas? They can't be cast off as easily, but they can be patted and creamed and massaged into new loveliness, given time and treatment. How? Vogue Information Service, 420 Lexington Avenue, New York, will be glad to tell you.

Can You Tell a good yarn

WE'RE not referring to stories, but to actual knitting yarns. A *good* yarn has softness and depth of feeling; its coloring is vivid yet subtle; it has washability, plus wearability. And it takes a pretty keen and reputable manufacturer to make a *good* yarn day in and day out! For years the Emile Bernat & Sons Company has made such a yarn, which explains without further ado why so many women are sensible enough to insist upon Bernat! You'll find Bernat yarns sold at better stores the country over. If you do not know your Bernat dealer's name, write us and we will tell you. . . .



PHOTO COUNT DE MIRO — DOBBS HAT

The two-piece Mousseux yarn suit illustrated is a Bernat original. Free directions for making, sent on request.



If you like yarns of course you like style stories . . . what woman doesn't! "The Handicrafter" makes it a point to publish the most thrilling handknit news of the season. Best of all the directions are accurate. For a dollar bill you can be sure of receiving quarterly installments for one year, or your Bernat dealer will sell you individual copies.

For style, for beauty, for quality, look for the Bernat trademark!

EMILE BERNAT & SONS CO., *99 Bickford Street, Jamaica Plain, Mass.*



How to order Vogue Patterns by mail

Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., or from 1196 The Merchandise Mart, Chicago, Ill., or 523 Mission Street, San Francisco, California, or, in Canada, 360 Adelaide Street, W., Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C. O. D. delivery. When ordering please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

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S-3748	1.00	6793	.50
S-3749	1.00	6794	.40
S-3750	1.00	6795	.30
S-3751	1.00	6796	.30
6790	.40	6798	.60
6804	.60		

SOCIETY

(CONTINUED FROM PAGE 41)

WEDDINGS

NEW YORK

Webster-McAlpin—On July 14, Dr. Jerome Pierce Webster, son of the late Reverend Lorin Webster and the late Mrs. Webster, and Miss Geraldine Rockefeller McAlpin, daughter of the late Dr. D. Hunter McAlpin and Mrs. McAlpin.

Wolcott-Weld—On September 8, in the Church of the Good Shepherd, Wareham, Massachusetts, Mr. S. Huntington Wolcott, junior, of Milton, Massachusetts, and Miss Mary Elizabeth Weld, daughter of Mr. and Mrs. Philip B. Weld, of Riverdale-on-the-Hudson, New York.

AKRON, OHIO

Pyle-Griffith—Mr. Randolph Grant Pyle, son of Mr. and Mrs. Arthur L. Pyle, of Jerome, Idaho, and Miss Jean Griffith, daughter of Mr. and Mrs. Richard J. Griffith.

BOSTON

Constable-Winters—On August 21, in the Lady Chapel of the Church of the Advent, Boston, Massachusetts, Mr. William Constable, of New York, son of Mr. Stevenson Constable, of Gaylordsville, Connecticut, and Miss Mary Ray Winters, daughter of the late Dr. Joseph E. Winters and Mrs. Winters, of New York.

DULUTH

Brower-Peyton—On July 21, Mr. Ripley Bernard Brower, junior, son of Mr. and Mrs. Ripley Bernard Brower, of Saint Cloud, Minnesota, and Miss Virginia Peyton, daughter of Mr. and Mrs. William Rowzee Peyton.

LINCOLN, NEBRASKA

Fisher-Flansburg—On July 28, Mr. Edwin Dorrington Fisher, son of Mr. and Mrs. Edwin D. Fisher, and Miss Clarissa Flansburg, daughter of Mr. and Mrs. Leonard A. Flansburg.

NEW HAVEN

Fabian-Gallaudet—On August 25, Mr. Richard Vincent Fabian, son of Mrs. Arthur H. Day, of Pine Orchard, Connecticut, and Miss Ellen Gallaudet, daughter of the Reverend Herbert Gallaudet and Mrs. Gallaudet, of Pine Orchard.

Helmer-Reed—On July 21, in the Dwight Memorial Chapel of Yale University, Mr. Borden Helmer, son of Mrs. Fielding Lewis Taylor, of New York and New Canaan, Connecticut, and Miss Elizabeth Burd Reed, daughter of Mr. and Mrs. Edward Bliss Reed.

PHILADELPHIA

Stevens-McClenahan—On September 22, in Holy Trinity Church, Philadelphia, Pennsylvania, Mr. Sydney Gilman Stevens, of Westfield, New Jersey, and Miss Elizabeth Lee McClenahan, daughter of Mr. and Mrs. Howard McClenahan, of Philadelphia, Pennsylvania.

RACINE

O'Connell-Weyland—On July 14, in the Parsonage of Saint Mary's Church, Mr. Raymond P. O'Connell, son of Mr. and Mrs. Patrick J. O'Connell, and Miss Mildred Weyland, daughter of Mr. and Mrs. Grover C. Weyland.

RALEIGH

LeFort-O'Donnell—On July 10, in the Sacred Heart Cathedral, Raleigh, North Carolina, Mr. Charles Romeo LeFort and Miss Dorothy O'Donnell, daughter of Mr. and Mrs. John E. O'Donnell.

RICHMOND

Gresham-Marshall—On August 11, in Leed's Church, Fauquier County, Virginia, Mr. Thomas Haskins Gresham, son of Mr. and Mrs. Thomas Gresham, and Miss Courtenay Norton Marshall, daughter of the late Thomas Marshall and Mrs. Marshall, of Richmond, Virginia.

SAINT LOUIS

Andrews-Robert—On July 14, in Saddle River, New Jersey, Mr. John Williams Andrews, son of Professor Charles McLean Andrews and Mrs. Andrews, of New Haven, Connecticut, and Miss Elizabeth C. Robert, daughter of Mr. and Mrs. Douglas W. Robert, of Saint Louis, Missouri.

SAN ANTONIO

Archer-Richey—On July 11, Mr. Van Henry Archer, son of the late Judge Osceolo Archer and Mrs. Archer, and Miss Dorothy Richey, daughter of Mr. and Mrs. Robert A. Richey.

WEDDINGS

SYRACUSE

Brown-Wilson—On July 19, Mr. G. Carleton Brown, of Syracuse, New York, son of Bishop Wallace E. Brown and Mrs. Brown, of Chattanooga, Tennessee, and Miss Dorothy Elizabeth Wilson, daughter of Mr. and Mrs. J. Holden Wilson, of Syracuse.

Hills-Jones—On July 14, Mr. Willis Holden Hills, son of Mr. and Mrs. Albert Freeman Hills, of Syracuse, New York, and Mrs. Barbara Hoyt Jones, daughter of the late Dr. Gordon W. Hoyt.

TULSA

Ownby-Mayo—On July 18, Mr. Hugh Ownby, son of Mr. and Mrs. Ernest Ownby, of Durant, Oklahoma, and Miss Virginia Mayo, daughter of Mr. and Mrs. Cass Allen Mayo, of Tulsa, Oklahoma.

WATERTOWN, CONNECTICUT

Gaines-Fliess—On July 28, at Woodbury, Connecticut, Mr. Pierce Welch Gaines, of New York, son of Mr. and Mrs. John Marshall Gaines, of New Haven, Connecticut, and Miss Carolyn Livingston Fliess, daughter of Mrs. William Maynard Fliess.

YOUNGSTOWN, OHIO

Miller-Bell—On August 11, Mr. Lawrence Winton Miller, son of Mr. and Mrs. Logan C. Miller, of Dayton, Ohio, and Miss Dorothy Bell, daughter of Mr. and Mrs. Renwick M. Bell.

Montgomery-Brainard—On July 14, Ensign Thomas Jefferson Montgomery, U. S. N., son of Mr. and Mrs. George W. Montgomery, and Miss Barbara Brainard, daughter of Mr. and Mrs. George C. Brainard.

Summers-Morris—On July 14, Mr. Robert Hughes Summers, son of Mr. and Mrs. Bert Moore Summers, and Miss Elizabeth Robbins Morris, daughter of Mr. and Mrs. David Morris.

Thornton-Harrington—On July 7, Mr. Wallace W. Thornton, son of Mr. and Mrs. Carol Thornton, and Miss Florence Booth Harrington, daughter of the late Mr. and Mrs. Jon. B. Harrington.

DÉBUTS

PHILADELPHIA

Diffenderffer—On December 26, at a ball at The Warwick, Philadelphia, Pennsylvania, Miss Charlotte W. Diffenderffer, daughter of Mr. and Mrs. Charles H. Diffenderffer, of Wynnewood, Pennsylvania.

SOCIAL EVENTS

SANTA BARBARA

Santa Barbara Riding and Hunt Club—On November 11, 1934, Second Hunter Trials.

Santa Barbara County Polo Association—From December 15, 1934, to April 15, 1935, winter polo season.

First Annual "Moon" Class Sailing Championships for Soles Perpetual Trophy—From January 15, 1935, to January 20, Santa Barbara Sailing Association.

Ninth Annual Southern California Midwinter Regatta—From February 20, 1935, to February 24, at San Pedro.

Fourth Annual James Wood Colt, Junior, Memorial Trophy Tournament—From February 25, 1935, to March 11 (14 goal handicap).

Pacific Coast Intra-Circuit—From February 25, 1935, to March 11. (12 goal handicap).

PACIFIC COAST

Uplifters Polo Club—From January 14, 1935, to January 28, at Santa Monica (8 goal handicap).

Pacific Coast Junior Championship—From January 28, 1935, to February 11, at the Riviera Country Club, Los Angeles (12 goal and 6 goal—flat).

Pacific Coast Open Championship—From February 11, 1935, to February 25, at the Midwick Country Club, Pasadena (flat).

Pacific Coast High Goal Championship—From March 11, 1935, to March 25, at Del Monte (Handicap).

Senior Championship—From March 25, 1935, to April 8, the San Mateo-Burlingame Polo Club (flat).

PHILADELPHIA

Third Annual Philadelphia Débutantes' Ball—On November 9, at The Warwick, Philadelphia, Pennsylvania.

Style O'Month

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THE FEATURE

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What to do
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RIVIERA HEYDAY

(CONTINUED FROM PAGE 63)

boat) are among those who never go in for pyjamas or other casual costumes in the evening.

Further down the shore, however, off the beaten track, the Paul-Louis Weillers have built themselves one of the most interesting houses on the Riviera, on their huge property near Hyères, and they make it quite plain that life in their villa is to be just the opposite of what it is along the more sophisticated part of the coast. "The life of the fisherman," they call it—though it is a bit more luxurious than *my* idea of what fishermen's lives are like.

RIVIERA GOSSIP

As I lie stretched out on a mattress with nothing more on my mind than the desire for a coat of respectable tan, I hear Mrs. Fred Lewisohn discussing nail varnish. It seems that there is a real controversy going on at Cannes over the proper colour of nails with sunburn. Nails should no longer be bright red, said she, but silver-pink. (I make a mental note of this.) The conversation continues: Lord Dudley's yacht has broken down, and he has arrived with his entire party—his sister, Lady Patricia Ward; his two boys; Johnnie de Forest; Angela Dudley-Ward; her aunt, Mrs. Seely; and Mrs. Joyce-Gwynne. He has taken the Lowell Guinness house till the yacht is repaired. All of our party are asked to the "Corne d'Or" to dine; and our hostess has asked them all to swim and lunch (I will have to go, too, to take their photographs); and the whole of Miss Maxine Elliott's party at the "Château de l'Horizon" are actually going out to dine at Victor's and to see the boxing-match. But I wonder that they do, for there is no reason for any one who is lucky enough to be a guest at that house to ever want to be anywhere else. They are a large party—the Baroness Eugène de Rothschild, the Duke of Sutherland, Lord and Lady Castlerosse, Toby Milbank, David Herbert, Jack Wilson, Randolph Churchill, and his illustrious father, the famous Winston (who paints pictures from his balcony all morning). The conversation has turned to food; the food on the Patenôtre's boat is wonderful—"and, imagine—the chef is English" (but why shouldn't he be, since *Trenora* is an English yacht?). The improvement in English cooking comes in for much discussion.

MORNING'S END

I hear cocktails being shaken in the bar by the pool. I wake up, having forgotten to turn myself over like a chicken on the spit, to find my shoulders lobster colour. A quick swim, a cocktail, a fresh pair of shorts, and I am all ready for lunch—that very good lunch at the Villa Corne d'Or. Food has become the only problem in my Sybaritic life. Yes, Cannes is the perfect place for a holiday. "HIM"



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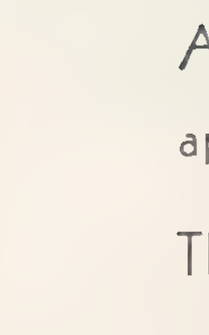


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Vogue's

ADVANCE MERCHANDISE PORTFOLIO



Do Something About Tulle!

It's in the picture for autumn and there are all sorts of new ways to exploit it. The tulle boa is worn with the simple crêpe dinner dress and a tall tulle turban. And there are several excellent versions of tailored tulle tunics or dinner blouses.

Clips Appear Practically Everywhere!

And when we say everywhere, we *mean* everywhere. On rings, on evening shoes, in the hair, in the ears and, of course, on strategic points of the costume. Clips are a sound promotion for real jewellery, and for novelty jewellery departments.

Lamé Accessories!



You have heard that before, but you haven't heard the last of it! The scarf belt illustrated is in the Spanish manner and was designed to wear with the very simple black dinner dress. Also from Paris is a white felt belt with lamé.

Lamé Dinner Bags, Of Course!



The larger one is almost as big as a street bag and fastens with square gold buttons. The little striped one fits nicely in the hand and its long, thin shape is a special favourite with smart women. Good shops are presenting lamé dinner bags, at various price levels.

Slipper Satin Scarfs!

Paris cables that Guillemin is making black and brown slipper-satin scarfs with a pattern of cream coloured motifs like tie-silk designs. Striped satin scarfs are shown at this house also, and some very gay, very chic velvet triangles, plaided like a tablecloth.



Lamé Ruffles with a Tailleur!

This deep-V outline with stand-up ruffles is a favourite autumn neckline; it is used for blouses and afternoon dresses and may well be a promotional item for neckwear also. One smart woman wore a separate lamé ruffle just inside her tailleur coat. White satin, tulle or lingerie material are other chic possibilities.

Two-tone Velvet Scarfs!



This one was black and red and a smart woman in Paris wore it tucked inside the coat of her tailored suit. It can serve also as a chemisette; and might be smartly done in satin or crêpe.

New Glove Ideas!

Alexandrine is making her new Velvacalf gloves perfectly plain on top—not a stitch shows!

Talbot is stitching her black velvet gloves with rows of silver stitching!

Maria Guy shows a chamois glove with stitched tucks on the underside of each finger; she believes this will prevent the fingers wearing shiny!

Heim has made some new tweed gloves with huge, huge cuffs which turn forward and form a muff!

Banded Necklines!



Lots of dressmakers are showing little band collars—very 1890-ish. Promote these in the neckwear shop also. Here's a jabot with a band collar which was developed, and very beautifully too, in pastel kasha.

Bag Excitement!

de Ravenel fastens envelope bags in the back leaving the front entirely plain! He is showing antelope and felt for day; purple velvet, gold lamé and black satin for evening. Some smart women are carrying utility bags with long straps slung over shoulders like a school-girl's satchel. Dupuy makes a new bag like a little silver book with a metal flap covering the front.

Muffs of all Sorts!



So many varieties of muffs were shown at the openings, and they received such a warm welcome, that they should be an excellent promotional item for accessory shops. Apparently a smart muff can be made out of almost anything in the world. Try some little artificial flower muffs for evening or a small glittering one, made of one of the new Cellophane fabrics, as the accent for a black costume. (Illus.) Stitched black cloth; a sequin muff, worn with a dinner suit; ermine, edged with monkey.

Promote Blouses

Do we need to tell you it's a suit and blouse season? The answer is we do not! Properly styled and properly promoted we believe that a good blouse department can be one of your best business-getters for autumn and winter. In addition to the usual three or four blouses the smart woman has always needed with her suits, there are brand new ideas which, in our opinion, should tempt almost any woman not only to buy an extra blouse or two, but even to buy a suit if she hasn't already bought one! On this page we illustrate some of the new ideas. But, in your excitement for what's new, don't forget your classic standbys—the shirt-waist in its varying versions; the blouse that ties with a bow at the neck; and the always flattering (nearly always hard to find) blouse with frills down the front.



1. Striped lamé waistcoat. Show it with a formal black suit.
2. Taffeta for afternoon; contrasting colour in vestee.
3. Black tulle dinner blouse with embroidered sequin bands.
4. The jacket-like, lamé blouse—something very special for restaurant dinners. The lamé gloves are stitched to match.
5. Gold lamé dinner blouse with soft bows.
6. Tailored velveteen, double-breasted; standing collar of contrasting colour.
7. Velvet afternoon blouse with loose back.
8. A sequin yoke-top in a white chiffon blouse. Perfect with dinner suit.
9. A strictly tailored blouse of white tulle or coarse-ish net. Show it with formal black suits.
10. The new fur-like materials are especially smart for tailored blouses, combined with plain silk or wool.

Children's Classics

The world over, from New York to London and back again, well dressed little boys and girls wear some version of classic clothes. Their smart mammas may vary the versions to their individual taste, but *au fond*, the good clothes are the classic clothes. Here are a dozen little frocks and coats of the sort that you will see wherever you see smartly dressed children. These happen to come from France—they might just as well have come from London or New York, for they all have the same traits of simplicity and practical charm that make them good fashions.

1. A variation from the usual classic striped top and dark skirt; the jersey skirt buttons on the side and has matching jersey shorts
2. Grey cloth; green corduroy collar and beret.

3. An adorable frock for dancing school . . . velveteen in sapphire blue. Mme. Caradele (387 Fourth Ave.) has this model in taffeta.
4. Another charming party frock—high-waisted and trimmed with little box pleatings.
5. A smart school frock in grey flannel with blue shoestring lacings and a blue leather belt.
6. "Big-little-girls" can look very smart in grey. Frock of cloth; white collar and cuffs.
7. Slightly Directoire and entirely chic! Beige wool coat with stitched collar.
8. A wool angora frock; equally good in crêpe.
9. & 10. "Little Royalty" fashions as worn by Princess Astrid of Norway and the Crown Prince Baudouin of Belgium. Princess Astrid's frock has been copied by Mme. Caradele, in mousseline.

Kitzbühel

comes to America!

KITZBÜHEL in the Austrian Tyrol, is the smartest skiing place in the world. Out of this charming tiny village have come the ski fashions which you will see wherever you see smart skiers in Europe or America. On this page we show snapshots taken there during the last season by Vogue's own Johnny McMullin; and we also show you with great pleasure the versions of the same authentic fashions now available in the American market. These are points to watch!

- Ski clothes, for men or women, are cut alike.
- Black, dark blue and grey are definitely *the* colours.
- There are two smart trouser-lengths—the long plus-four and the full trouser which falls half-way below the knee and is worn with white canvas gaiters.
- Ski jackets may vary in colour from the trousers.





M. EUGÉNIO DE HUICI



KITZBÜHEL VILLAGE

MISS PAMELA MURRAY



1. White coat, black trousers in a new knitted fabric that looks hand-woven. 2. Navy wool suit, with the new plus-four trousers. Bradley Knitting Co., 1410 Broadway.

3. Striped, knitted jacket with contrasting lacings. Wool trousers. S. Augstein.
4. Navy wool, zipper front, inset pockets, red piping. Brown Durrell, 200 Madison.



5a

5b

6

5. a. & b. Checked knitted suit with elastic nipping in the back. Inset pockets. Matching or dark wool trousers. Wool helmet and mittens. S. Augstein, 1410 Broadway.

6. Red, Byrd cloth jacket with elastic inserts at the side. The wool trousers are in the longer length, with knitted cuff, pulled over the shoe-top. Brows & Jacobson, 512 7th Ave.

MME. RALLI AND PRINCE DE FAUCIGNY-LUCINGE

MADAME RALLI



MRS. GILBERT MILLER



MADAME JEAN RALLI



7a



7b

7. a. High-cut trousers with zipper closing. Brushed wool sweater and mittens. b. Double-breasted fitted coat to be worn with outfit at right. Tyrolian felt hat. Bradley.

The canvas leggings shown are exact duplicates of the Kitzbühel product even to the grey leather thong lacings and the brass hooks. From S. Rauh & Co., 642 Sixth Ave.

Miscellany

Beauty . . . and other jottings from our Market Note-Book



• *Right.* The Koret and Kislav tie-up in matching bags to gloves is a real achievement in the accessory field. Koret have designed several bags of washable Kislav doeskin and have brought them out in four glove shades, including red-brown and deep green. One of the hand-sewn bags with matching gloves is illustrated. Koret, Inc., 33 E. 33 St. Norman Blum Co., 468 Fourth Avenue, New York.
• *Left.* Caron creates a distinguished and thoroughly masculine product, appropriately entitled, "Pour un Homme". The odour is slightly stronger than toilet water. Caron, 389 Fifth Ave., New York.



• *Right.* Dorothy Gray announces the first of her new specially prepared Christmas packages. This handsome leather kit is outfitted with ten Dorothy Gray preparations, each in a bright new jar or bottle to distinguish it from the regular line. The case comes in several colours and fastens securely with a zipper. Dorothy Gray, 683 Fifth Avenue, New York.
• *Below.* This new product "Ex Tabac" takes the tobacco smell out of clothes. As a liquid, in a De Vilbiss atomizer; or in little wood squares, to hang from a ribbon in the closet. The Qui Sait Company, 767 Lexington Avenue, New York.



• *Below.* From the South Sea islands comes the inspiration for Coty's new perfume—"A Suma". The gilded box and the clouded glass flaçon will make a brilliant display shown with glittering new evening accessories. Coty, Inc., 714 Fifth Ave.
• *Not illustrated.* An excellent resource for authentic Hollywood fashions is "Studio Styles". They have exclusive rights on all Orry Kelly designs for the Warner Bros. Productions and the clothes are confined to one store in each city. "Studio Styles" may be seen at Bender & Hamburger, Inc., 530 Seventh Ave., N. Y.



• *Not illustrated.* Wamsutta has placed on the market, coloured dimity blanket covers which we believe are a real addition to this field. The dimity is striped, crisp and fresh, and the colourings are designed to fit into almost any pastel bedroom scheme. Six colours and white are in the present range, and careful checking with all the good blanket lines was made before Wamsutta colours were chosen. Wamsutta Mills, 40 Worth St., New York.

Note: Beatrice Dawson bags from London, shown previously in the Trade Edition, are now available at C. W. Davenport, 366 Fifth Ave., New York.





"RED CROSS", U. S. SHOE CORP.



"MATRIX", E. P. REED & CO.



PREMIER SHOE CO.



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WALK-OVER, "MAIN SPRING ARCH"



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WALK-OVER, "MAIN SPRING ARCH"





"TRUPOISE", SELBY SHOE CO.



JACQUELINE "HEALTH SHOE", WOHL



"VITALITY", INTERNATIONAL SHOE CO.



"FOOTSAVER", JULIAN & KOKENGE



"MATRIX", E. P. REED & CO.



"NATURALIZER", BLUE RIBBON CO.

QUOTE THESE!

Speaking of daytime clothes:

Vogue says: "The boot-top length skirt is new."

Vogue says: "A camel's-hair topcoat is perfect to wear to football games."

Vogue says: "Versatile velvet adapts itself nicely to tailored street clothes."

Vogue says: "Many of the new skirts are split in back with a shorter skirt underneath."

Vogue says: "Jackets and dresses often disagree."

Vogue says: "Modern grandmothers can dress with great chic."

What's new in colour:

Vogue says: "Stained-glass blue is chic with black."

Vogue says: "Cerise-reds are getting about these evenings."

Concerning evening clothes:

Vogue says: "The net picture frock is a charming dress for a young girl."

Vogue says: "Sling a velvet-lined cape over your evening dress."

Vogue says: "Petticoats are reappearing under the new uneven skirts."

Vogue says: "Pre-war femininity is revived."

Vogue says: "Sliding shoulders are seen everywhere in Paris."

Vogue says: "The instep-length coat is chic for evening."

Vogue says: "The love of the new romantic mode is a velvet dinner-suit."

Vogue says: "Don't fail to register outrageously large sleeves."

With beauty as the theme:

Vogue says: "Buff the nails with powdered pumice."

Vogue says: "Brush your lashes nightly for health and lustre."

Vogue says: "Rub cream into your elbows at night."

Vogue says: "If you don't have your toes painted you feel undressed."

On the subject of millinery:

Vogue says: "Dinner hats count on velvet for their charm."

Vogue says: "Chignon hats are the latest whimsy."

On pointing up accessories:

Vogue says: "The newest cravat ties under the chin like a stock."

Vogue says: "Velvet evening gloves fit skin-tight."

Vogue says: "Slip a bolero of velvet over a plain crêpe dress."

On promoting foundations:

Vogue says: "This year, you'll hardly realize you're wearing a foundation."

Vogue says: "The one-way, two-way stretch theory is effecting a revolution in corsetry."

Vogue says: "Even the larger figure can be moulded in woven Lastex fabrics."

Vogue says: "Light-weight knitted foundations are news for the slender."

Vogue says: "The deep brassière gives perfect diaphragm control."

Vogue says: "Talon fastenings are invisible under sheath gowns."

Quotations available on free Vogue cards:

Vogue says: "There's a great interest in buttons and belts."

Vogue says: "Seamless hips are the big news in the corset world."

Vogue says: "Stained-glass colours are new."

Vogue says: "If your eyebrows are straggly have them 'styled'."



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STEICHEN

Dining Saloon S. S. Lurline—Photograph taken enroute to Hawaii.

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